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SEPTEMBER 1938

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FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

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Editor : **BABURAO PATEL**

Vol. 4 SEPTEMBER 1938 No. 5

THE FOREIGNERS INSULT THE INDIANS!

The Germans have insulted India once again.

Sometime back a German enterprise known as "Tobis Film Expedition" travelled the length and breadth of our country to shoot certain films of typical Indian and Oriental atmosphere, which shots to the best of our knowledge have been incorporated in two pictures called "The Indian Tomb" and "Tiger of Eschnapur".

When these Germans were working on the Indian soil they were given hospitable treatment by every one throughout the country. Influential Indian gentlemen and powerful Indian States went out of their way to help these Germans in every way possible, so that the work for which they had come may achieve eminent success.

These Germans made their trip a success as they got certain scenic and atmospheric shots which they could never have got anywhere else without the complete co-operation of our men.

The Maharana of Udaipur in particular, went out of his way to help these people by placing at their disposal his palace, soldiers, servants, elephants and all his entire resources, thus supporting the traditional reputation that Indians are hospitable. But in the light of subsequent hap-

penings, we can well realise what a serious blunder was committed by the Indian Prince in helping this ungrateful crowd of foreigners.

One particular incident should prove an eye-opener to all the Indian States and particularly to the Maharana of Udaipur who is ever willing to help the foreigners, attracted probably by the illusive glamour of the West and charmed by the colour of their skin.

To expect the Germans to be grateful to the Indians is a tall order, but when they forget the ordinary obligations of humanity by giving vent to the most ungrateful and irresponsible expressions of their mind, Indians must stand up and take notice.

"Foreign News Service," the Semi-Official organization reports the following having been said by an important member of the Tobis Film Expedition. Read it yourself:—

> "It was terribly difficult to deal with the people there. They work like snails and some of the natives were so stupid that it would have saved time to train a dog.
>
> "You can have no idea of how it was. For example, we had ten girls for the bathing scene with the "princess" who simply didn't turn up the next day, although they were satisfied with the pay. They preferred to do hard manual labour than to make films. NO EUROPEAN IS EVER ALLOWED TO TOUCH AN INDIAN WOMAN; THAT IS, NO MAN, THEY FEEL POLLUTED IF YOU DO. Now imagine Richard Eichberg (the director) seeing that the women were standing wrong and doing everything wrong, and didn't understand a word of English, and he unable to go in and show them what they ought to do. It was enough to drive anyone crazy".

This is what we have got in return for the hospitality that we had shown to the Germans when they were on our soil.

To expect the modern German to repent for what he has said, is practically impossible. In his utter arrogance of newly found national pride and power, the modern German has become blind to all the finer feelings of sentiment which distinguish a better type of human being.

"THE TIGER OF ESCHNAPUR"

This is the film which these Germans produced when in India. It is the story of an Indian Maharaja who falls in love with a European dancer in Paris and brings her back to India as his Maharanee. The dancer's previous lover, of course an European, follows the girl to India and passing through a series of Indian "cruelties" takes the girl back. The Maharaja pursues but ultimately loses. The European has vanquished the Indian, as usual.

The picture has already been shown in several European towns and a Prague report says:—

> "Around this thin story are woven various and varied scenes, many weird and several highly sex-ridden. The Raja's life is shown, as dominated by the sexual factor with a harem touch and suggestion of extreme ruthlessness to assert his will. The film, by way of contrast, at places casts ridicule on Indian life and at places rather mockingly presents it as strangely primitive."

There are obvious references to the primitive and animal instincts prevalent among the men and the women of India and a laboured attempt has been made to reveal the supposed superiority of the European.

"Tiger of Eschnapur" is in short an obnoxious film which is at present doing dirty work in the European countries by defaming Indians and exposing them to the ridicule of the world.

This picture is now coming to India and it is a pity that it can come to India though it is in spirit and essence anti-Indian.

We are told that Mr. M. B. Billimoria has purchased the picture for India and is going to chaperon its release. He can do so, because he is the Treasurer and Member of the Executive Committee of the Motion Picture Society of India and feels safe. Mr. Billimoria has perhaps forgotten that the Society has been carrying on a

fight for years against this type of anti-Indian propaganda. No better exhibition of patriotism can be given than this. The shame of our nation is being brought home to us by a son of the soil.

But the Congressmen of the country shall not sleep. The Hon. Mr. K. M. Munshi shall wake up the censors and ban the picture.

The Censor Board must call for the original copy of the picture and not the doctored Indian version. The copy that spread the poison should be seen before the picture is allowed to screen in India.

This is how the Germans, who enjoyed our hospitality, have insulted us. Another example of German courtesy is described elsewhere in this issue.

Will Indians take a beating from every foreigner that comes along? Let us wait and see!

"DRUM" ANOTHER ANTI-INDIAN FILM

Alexander Korda, that Continental god father of the British Film Industry has gone out and produced "The Drum" with Sabu, the Indian, in the lead.

Korda's efforts to revitalize the British film industry have not been successful so far. Inspite of the quota act the Americans have given a good beating to Korda and those British producers who think that they can produce saleable and popular pictures.

In his efforts to produce saleable pictures, Korda has produced "The Drum" at the expense of India and her hallowed traditions.

"The Drum" is an argument for the British policy in the North West Frontier Provinces. It is anti-Indian in spirit and there is enough suggestive material in the picture, if viewed with the correct nationalist angle which would justify a ban by the censors.

Like "The Charge of the Light Brigade" it is a shameful fling at the Frontier Pathans who, poor souls, do not even know how they have been defamed and exposed to ridicule.

Dr. Khan Saheb, the enlightened Congress Premier of the North--Western Frontier Province ought to take notice of this dirty propaganda that is being carried on against his men and insist on the Congress High Command to ban at least "The Drum" and stop further malice and defamation of a brave and chivalrous race of men.

Elsewhere we are publishing an Englishman's appreciation of "The Drum" and cautious though it is, it lets the cat out of the bag sufficiently for India to know how the breeze has been blowing.

THE TICKET FOR INDIANS!

Foreigners have been so much in the news of late due to their native arrogance that it would be worthwhile knowing how they treat us when we visit their lands.

Mr. Rewashankar Pancholi, Proprietor of Empire Talkie Distributors, Agent of R.C.A. and R.K.O. Radio Pictures, has recently returned from a short trip to America.

Addressing the Bengal Film Journalists' Association Mr. Pancholi has given expression to a very significant statement:

"It is now practically impossible for us to do directly any business in America. The simple reason being that an Indian is not allowed to stay in America more than sixty days."

If Indians cannot stay in America for more than 60 days how is it that Americans can stay as long as they like in India, do what they like, say what they like and trample on our self-respect as they like?

Supposing this Sixty days' rule was to be enforced in India, then no American would be here on the 61st day. As a retaliation the Congress Government in India ought to think of some sort of a measure which will meet the Americans half way in their arrogance.

Olivia de Havilland
a Warner star.

Very much a rural situation from "The Cat" a Ranjit picture coming to the screen very shortly. The one in the cart is Ila Devi.

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◆ BOMBAY CALLING ◆

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A SCANDALOUS EXISTENCE:

The sixth annual report of the Motion Picture Society of India, just published, provides interesting reading. In the first seventeen pages, there is nothing of interest, as these pages are devoted to the achievements of the Society in the year gone by. As the Society did nothing of importance during the year, these seventeen pages hardly deserve any notice.

The fun starts when you peruse the balance sheet and read some of the riders by the firm of Registered Accountants and Auditors who audit the accounts of the Society. Here are the two columns of expenditure and income, which generally spell the existence of any institution in the world.

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st MARCH 1938.

EXPENDITURE

To Printing of Journal		5,748	0	0
„ Salaries		3,443	8	0
„ Amount defalcated by an employee written off		2,160	10	6
„ I.C.Y. Book 1938 expenses written off		1,259	5	6
„ Postage and Telegrams		830	9	0
„ Rent		660	0	0
„ Stationary		544	14	3
„ Sundry Expenses		344	13	0
„ Telephone Charges		290	0	0
„ Conveyance		215	12	6
„ Propaganda		275	0	0
„ Blocks etc.		118	3	0
„ Electricity charges		107	8	6
„ Bad Debts		15	0	0
„ Bank Charges		8	12	0
„ Depreciation of Furniture and Library		118	6	0
„ Excess of Income over Expenditure		1,875	2	0
Total		18,015	8	3

INCOME

By Subscription Accounts	10,321	4	9		
Less Outstandings as at 31-3-1938	6,064	10	9	4256	10	0
By Journal Advertisements				9768	12	0
„ Donations				3632	6	0
„ Entrance Fees				244	0	0
„ Journal Subscriptions				15	10	0
„ Miscellaneous Receipts				70	3	3
„ Sale of I.C.Y. Copies				27	15	0
Total				18,015	8	3

Item No. 3 in the expenditure section shows an amount of Rs. 2160-10-6 as defalcated by an employee of the Society. With regard to this item the Auditors say: **"No steps have been taken for the recovery of the amount."** Someone must know why steps were not taken to recover the money.

In the small life of the Society the sum of Rs. 2160-10-6 is a huge amount. Every payment that is made is under the joint signatures of Mr. M. B. Billimoria, the Hon. Treasurer and Mr. B. D. Bharucha, the Honorary Secretary or Mr. Motwane, the Jt. Secretary.

Mr. M. B. Billimoria, the well known film distributor, is the Hon. Treasurer of the Motion Picture Society of India.

How could anyone therefore commit a fraud to that extent without the knowledge of these dignitaries? It is obvious that these gentlemen have shouldered their honorary responsibility rather lightly and did not check the accounts daily with the result that some public funds have been dissipated in a criminal way.

Looking at the matter from a strictly moral point of view, these gentlemen should make good the amount misappropriated by the ex-employee. The Society cannot afford to lose the money.

The employee who defalcated the amount should also be brought to book as he has committed a criminal offence, to suppress which will be another offence against the Society.

Are the Members of the Executive Committee afraid of bringing the culprit to book thru fear of exposing something which can't stand the light of day?

The criminal must be punished and the fraud must be exposed if the society is to live in the future.

SOME MORE DISCREPANCIES!

The outstanding subscriptions not collected by the workers are shown as Rs. 6064-10-9. And yet in the

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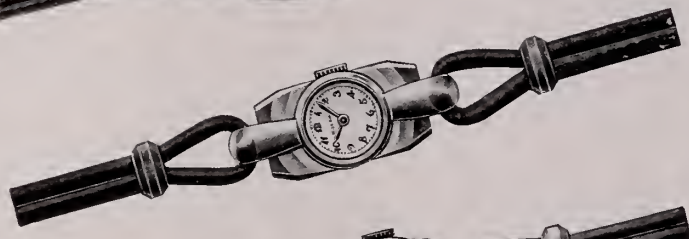

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report the following tribute is paid to the Hon. Secretaries, Messrs. Bharucha and Motwane: "The achievements during the period under review cover a wide range. Not a little of this is due to the untiring efforts of the Hon. Secretaries". And inspite of all the "untiring efforts" of the two Secretaries, the subscription amount of Rs. 6064-10-9 remains to be collected.

Mr. V. G. Motwane, Jt. Hon. Secretary of the motion Picture Society of India.

"Accounts for the major portion of the year under audit were not written up from day to day but were allowed to remain in arrears. They were subsequently written up from pass books and other vouchers," say the Auditors. And this disgraceful negligence exists in a Society with four clerks, two Hon. Secretaries, seven leading businessmen as Executive Committee Members and Sir Phiroze Sethna, Kt., O.B.E., as the President.

Another rider by the frank firm of Auditors reads as follows: **"The amount of Rs. 1289-3-9 under the head of "funds" has been utilised for the current expenses of the Society which is contrary to the Society's committments to donors.'**

This is a very serious charge. It means that the Society has misused money received as funds from donors who were told that the money was required for different purposes. We have reasons to believe that a part of the Jamnadas Subedar Memorial Fund has been thus misused. We hope it is not true, but the auditors' report leaves no loophole for an alternative inference. In ordinary dealings of life this action amounts to criminal breach of trust and it is the duty of the members of the Society to punish the culprits.

MISSED ITS PURPOSE

A close examination of the balance sheet and the items of expenditure point out forcibly the fact that the organization of the Society has missed its purpose of existence.

One of the main objects of the Society was propaganda for the Indian film industry. Actually during the year under review, the Society has spent a paltry sum of Rs. 275 for propaganda as against Rs. 3443-8-0 paid out in salaries, Rs. 2160-10-6 allowed to be robbed and other items amounting to Rs. 18,000 and odd.

Rs. 275 for the vital and main object of the Society—"Propaganda"! A ridiculous fraction of Rs. 18,000 spent during the year.

That is the Motion Picture Society of India of today, which invites people of the Industry to become its members and support the industry.

INDIAN CINEMATOGRAPH YEAR BOOK

704 pages of German Art Paper bound together between clumsy yellow cardboards is in short, the first year book of the industry published by the Motion Picture Society of India. Barring a three-page article by Mr. Stanley Jepson and a page of advertisement of "filmindia", there is nothing worth reading in the whole book, either for the layman or for the man in the industry. The Year Book is edited by Mr. B. D. Bharucha of the Motion Picture Society. If this is editing, it is not a job worth doing. From the very first page the whole job is childish and amateurish. The collection of statistical material is unnecessary, illogical and useless. The printing is bad. The book must have proved paying only to the printers.

Mr. B. D. Bharucha, the manager of Edward and Palace Talkies is the Jt. Hon. Secretary of the Motion Picture Society and Editor of the I.C. Year Book.

The book should have been dedicated to Mr. K. S. Hirlekar, the father and founder of the Society. The present men at the helm seem to have forgotten that for the first two years the headquarters of the Motion Picture Society of India were located in the office bag of Mr. Hirlekar.

Luckily enough, after seeing the book Mr. Hirlekar has escaped the dedication. But it is strange to find the first official publication of the Society dedicated to men who are strangers to the Society and not to the father and founder of the Society.

There will be people, in press and industry, who will call this book a great publication. Some of these may be merely polite and others may be just fools who do not understand true values in life. "Filmindia" as the only leading trade paper of India must tell the truth, whether it is liked or not. And our real verdict is: "It would have been better if the book had not been published than published thus". And it is reported to have cost over Rs. 8,000.

A NEW SOCIETY:

Slowly but surely, "Visual Education" will be coming into India, for I hear of the inauguration of "The Visual Education Society of India" in Bombay during the month.

Recently a meeting was held under the presidentship of Mr. Jathar, the principal of the Elphinstone College and the preliminaries were discussed thoroughly by a representative gathering and a committee was appointed for further spade work.

That is good news to those who are thinking of producing educational pictures. The idea of visual education should appeal to all who believe in modern methods of imparting knowledge and education.

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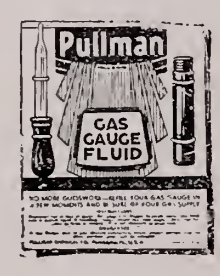

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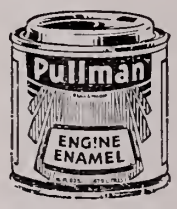

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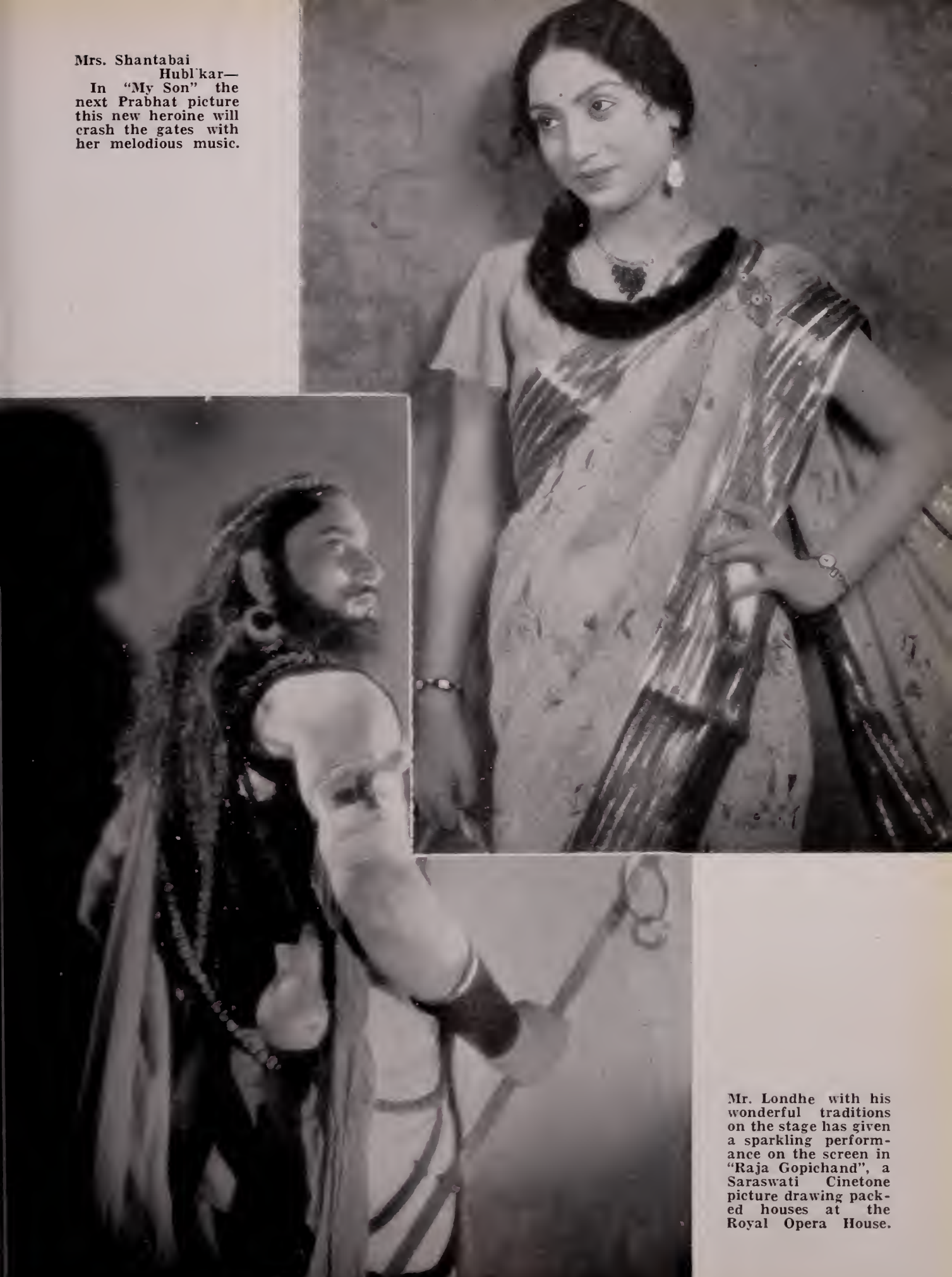


Mrs. Shantabai Hublkar—
In "My Son" the next Prabhat picture this new heroine will crash the gates with her melodious music.

Mr. Londhe with his wonderful traditions on the stage has given a sparkling performance on the screen in "Raja Gopichand", a Saraswati Cinetone picture drawing packed houses at the Royal Opera House.

"COMMONSENSE CROSSWORD" No. 131

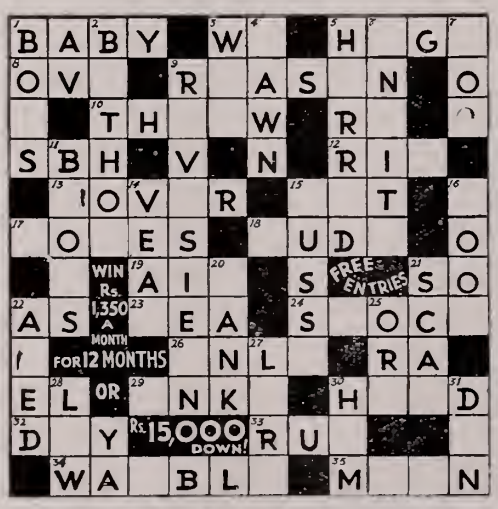
A monthly income of Rs. 1,350 for 12 months is an agreeable prospect to contemplate. So is a cheque made payable to oneself and bearing the pleasing inscription Rs. 15,000. Yet there is nothing fantastic in either of these fancies and any one of you who enters for this Competition may well find yourself in receipt of the handsome income or the fat cheque. And even if you fail to secure top honours you may still reap a rich award, for the large sum of Rs. 8,500 will be distributed to Runners-up. In addition to which there are unlimited Extra Prizes—and Free Entry facilities. The Offer, in fact, provides yet one more of those opportunities for pleasure and profit which, other considerations apart, have made *Commonsense Crosswords* famous throughout the length and breadth of India, Burma and Ceylon. In your own interests, please take full advantage of the Practice Square below :

CLUES ACROSS

1. Brothers, beware of the woman who seems to be as simple as this !
5. Lofty
8. Eggs
9. A motive
10. Hurled
12. Many young girls are susceptible to a handsome one
13. Being a keen one often jeopardises a man's business career
15. His work usually reflects when a man is this
17. We are apt to become impatient with a person who does this
18. An overweening desire to flaunt his individuality prompts many an egotist to be this
19. Having the "———" of a clever man enables many a mediocre one to go far
23. Meadow
24. Inexperienced investors frequently get let in for bad this
26. Alone
29. Consisting of or resembling ink
30. Collection of cattle
32. From morning till night
33. To lament
34. Too much alcohol is apt to make a man do this
35. Adversity has the effect of making some men of weak character this

CLOSING DATE SEPTEMBER 23rd

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of September 4th and 11th.



ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of September 4th or 11th will be accepted

CLUES DOWN

1. Often easier to persuade than to force to one's point of view
2. Ludicrous descent from the sublime to the ridiculous
3. Very small
4. Persons who do this at social gatherings usually evoke dislike
5. Offensive
6. It is the practice of many political agitators to "———" satisfied workers to rebel against their terms of employment
7. Blunderingly causing pain to a sensitive person is apt to make a man feel this
9. Jumbled spelling of *reversion*
11. These often plainly reflect violently agitated feelings
14. Flesh of calf
15. How truly unfortunate is the man who marries such a woman
16. Credulous people are easily misled by one
20. Dwelling in such an atmosphere for a long period is apt to undermine one's health
21. Mark left by a wound
22. When a man is this his utterances are usually sincere
25. Metal is extracted from this mineral
27. Musical instrument similar to the harp
28. Protects and irritates us !
30. Border of a garment
31. Clamorous this at one's door tends to be damaging to one's reputation

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: B. V. N. Rao (Rajahmundry).

How is Kolhapur Cinetone now?

It died a noble death a year and a half back.

From: Nandlal Sharma (Bhagalpur).

Is Devaki Bose related to Rampyari as I find her in every picture of Devaki Bose?

That is what I have not solved yet. I found her superfluous in "Vidyapati". Why don't you write to D. K. and ask him. Don't forget to tell me what he has to say in reply.

From: R. Dayal (Allahabad).

I want to send a sari to Leela Desai. Will she accept?

Of course, she will. But see that you send an expensive one. Why not send me some silk cloth for a suit? I shall print your photograph.

From B. Venkateswarlu (Cocanada).

Who acts better as a villain? Nawab or Chandramohan?

Once Chandramohan used to act better, when he was in Prabhat, but now Nawab beats him hollow. Good acting is entirely dependent on good direction since he left Prabhat, Chandramohan did not get good direction.

What has become of East India Film Co.?

Nothing is coming out of it since Kardar came out.

Please give me Yasmin's address, as I want her photo in a natural pose.

Natural pose? Good! But will she give it? Anyway I must give you her residential address as being a free lancer she is hardly at one studio for more than two months. Write to her at Rail View, Vincent Cross Road, Dadar, Bombay.

From: R. D. Sharma (Fategarh).

Please rate the acting talents of the following: Shanta Apte, Devika Rani, Ratan Bai and Uma.

Devika stands first due to her deeper understanding of the roles she plays. Uma is a good second. Shanta Apte is fast improving and would rank third. Ratan Bai is to-day a "has been". After "Yahoodi-ki-Larki" the poor girl did not get a chance to act in any good picture.

From: B. P. Chincholikar (Baroda).

I shall be glad to receive the following information through your columns regarding Miss Shanta Apte.

1. Birthdate and place. 2. Names of her parents, their education and position. If dead, dates on which they died. 3. Her education—place, school and names of her companions, if any. 4. Her real name. 5. Number of her (a) brothers and (b) sisters. 6. Are 5 (a) and (b) married or single? 7. Who taught her Indian music? 8. Does she know dancing well? 9. When did she join Mr. Bapat's Mela? Did she join of her own accord or was she forced to do so? 10. Were there other girls in the Mela? 11. Her mother's attitude when she acted as Radha in "Shamsunder". 12. How much did she get for this role? 13. Is it a fact that before she entered a film co. she used to give public recitals of her songs? If this be a fact, what places did she visit and whether she was accompanied by her mother or some other elderly person? 14. When did she join the Prabhat Film Co.? 15. In how many pictures has she played (a) principal roles and (b) secondary roles? 16. Have you reviewed all these pictures in your magazine? If so quote the years. 17. Which are her best songs? 18. What does she think of her acting and singing? 19. What is her present salary? Is she thinking of going to Hollywood? 20. Has she been caricatured in some Marathi novels? 21. Is she fond of reading? 22. Are her relations with her brothers cordial? 23. Does she really like her present profession? 24. What is her attitude towards life in general? 25. Is her economical position responsible for persuading herself to join this profession? 28 Does she think that Indian women can safely join this business? i.e. without the least fear of being molested?

Are you quite sure, you have asked me all that was to be asked? If not remember and complete the list.

From: Moinuddin (Abbottabad).

How much capital is necessary to start a well equipped film producing company?

Apart from actual experience and technical knowledge of things, a decent studio with pretty good equipment would easily need a capital of five lakhs of rupees if it is to survive in the long run. But contrary to this counsel, several present day producers have actually begun with only Rs. 5 in their pocket. Prabhat—the great and glorious—began with a mere fifteen thousand rupees.

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From: M. V. Dikshitulu (Cocanada).

Among the following directors whom do you place on the top: Kardar, Badami, Dhaibar, Hemchunder and Narayan Kale?

On the top of what? If talents for direction are to be considered, then Kale will be on the top of others. Kardar and Badami tie up for second place. Hemchunder may rank third. Dhaiber—I don't know where to place him.

From: S. D. Singh (Bombay).

Why does D. Billimoria always park his car in the evening at a particular spot near the Taj?

To save petrol and perhaps to earn distinction by being noticed. He also stands near enough the car so that people may know whose car it is. Well, why do you grudge him that little vanity?

From: N. H. Sindhia (Bangalore).

Please let me know what you think of the stories of the following pictures and which of them is the best story? "Devdas" (N.T.) "Dalit Kusum" (Adarsh Chitra), "Unexpected" (Prabhat) and "Chhaya" (Huns).

"Devdas" was the best story, in so far as it appealed to the sentiment. It was a love yarn and presented aspects more abstract than practical. However, it had enough melodrama to become a good screen story.

"The Unexpected" ranks second. The theme of this story was thin, but its cinematic treatment made the small germ of the theme provocative in a peculiarly sympathetic way. The rest was completed by excellent direction.

"Dalit Kusum" advocated widow re-marriage with a vengeance. The picture had powerful situations, though some of them too grim, to propagate social reform. I place it third in importance.

"Chhaya", known in English as "Holy Crime" was a crime in the world of entertainment. Though the picture had a provocative theme, it was too morbid for a picture. The picture script was in the hands of inexperienced people who developed situations in a wrong light, and turned an otherwise pathetic theme into a monstrous mess warped by grim emotion and cheap vulgarity. "Chhaya" was an odious entertainment wherein realism had assumed a hideous shape.

From: S. R. Chandrakavi (Matunga).

Why don't the old actresses like Durga Khote, Enakshi Ramrao, Sulochana retire from filmdom or take elderly roles? It is so clumsy to see these "grand mas" make love on the screen to equally old "grand pas". Don't you think so?

I think so, but do you think that these girls will admit the march of time even if it leaves on their face milestones of ugly wrinkles? Producers who give them juvenile roles are following a suicidal policy and will end by mortgaging all their assets.

What are these rumours about "New Theatres" going through bad times and borrowing money in the market?

Success often makes more enemies than friends. No producer would turn out great pictures like

Ila Devi seems to be worried with the old man's talk in "The Cat" a Ranjit picture coming to the screen very shortly.

Miss R. B. Lakshmi Devi in Prakash Laxmi Production "Toofan Queen" nearing completion at Prakash Studio.

How simple and comfortable on the sands but how seductive and annoying is Sigrid Gurie in "Adventures of Marco Polo" a United Artists Release?

"Devdas", "Dhup Chhaon", "Vidyapati" etc., unless their production plans were well thought out and organized. If New Theatres had been in difficulties and had been badly managed, they would have by now closed doors. Instead they are producing wonderful pictures, which draw crowds for weeks. Any amount of dirty propaganda set afloat with malice and self-interest will not affect a sound firm of producers. New Theatres are far, far away from what these dirty and inspired insinuations want people to believe.

From: V. Narayenan (Madras).

Why are all the productions of Bombay Talkies of the same type?

Because people working in them are the same and all the possible facets of presenting them have been exploited by now. They are however, looking out for new talent and you will see some new girls next year.

From: Ishwar Trivedi (Ratlam).

Who can act better with sweet Devika Rani? Ashok Kumar or Kishore Sahu?

Himansu Rai.

From: H. S. Raizada (Budaun).

Cinema actresses are always "Miss" and never "Mrs.' yet they "give birth to lovely human babies". Isn't it strange?

It is strange to you as it is evident that you are not aware of the etiquette of the trade. The "Miss" that you see attached to the names of actresses is a professional "Miss" and is not intended to indicate their eligibility for marriage. In the profession of acting a "Mrs" sounds too old and shatters all dreams of romance which the audiences like to indulge in about their favourite stars. Here are some instances of "Mrs" being used: Mrs. Durga Khote, Mrs. Shobhanadevi Samarth, Mrs. Shantabai Hublikar.

I suppose you have no objection to our actresses getting babies. Some of them are respectable married women who work on the screen to earn a living.

From: S. N. Aiyar (Matunga).

You have given so much publicity to Pragati's "Nandkumar" that I and my family are most anxious to see it in Bombay. Is it possible? Is Pragati a branch of Jaishree?

Pragati's "Nandkumar" deserves all that my paper has written about it. It is one of the best musi-

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cals I have seen. Pragati used to be once a "head office" of Jaishree. That is when Keshavrao Dhaiber, Jaishree's erstwhile proprietor needed money he ran up to Pragati. In business, Pragati and Jaishree were entirely different companies. Jaishree is no longer living, while Pragati will be producing pictures very soon.

From: K. Srinivasa Row (Masulipatam).

Where shall I get a big size photo of Shantaram and Shanta Apte?

Write to them or cut them out from some old issues of "filmindia".

From: Mahavir Prasad, Advocate (Santa Cruz).

From the list of Marathi and Hindi dialogue writers given how would you rate them and why: Atre, Khandekar, Pandit Indra, Betab, Kashyap, Kedar, Zia?

Dialogue writers like race horses strike or lose form. Betab was once a great writer, but with age he is now a tired man and does not give a very intelligent work. To form an opinion, therefore, I must consider recent performances. Consistency of all round good work will however be my criterion of rating.

I consider Kashyap to be the best man available to-day from your list. He gives enterprising music and thought provoking dialogues more often than the others. Second in rank is Kedar Sharma. His work is clean and high pitched in intelligence. He is a classic by himself.

Third in rank is Pandit Indra. His dialogues are not easily understood though they are good and very good sometimes, but this man bids bold for the third place by virtue of his excellent musical compositions. His songs are to-day the most popular.

Betab comes next. His recent work in "Prithvi Putra" was good in parts and gave glimpses of the old master that he once was at this game.

Khandekar would rank next in the intellectual conception of dialogue writing. But his views being too morbid the dialogues stink in memory like gasses from a coated tongue.

Zia is the Urdu version of the Hindusthani language. His dialogues lack logic and reason. But sometimes he gives brilliant flashes which fact induces me to place him second last.

Intelligence is not a feature of Atre's dialogue writing. Colloquialism and slapstick and cheap humour do not need much study or any deep intelligence. Divorced from any intense emotion or sentiment, most of the dialogues are mere dew drops—good as long as they last. I put him last in the list.

And after all said and done, any of these writers are capable of giving very good or very bad work if not well supervised in any individual picture inspite of what they may have achieved in the past. You see, they lose form. And all of them are not 'horses'. Some of them are just 'mules'.

From: P. V. Krishnan (Matunga).

Was glamorous Sulochana a short-hand typist before she took to films?

No! 'glamorous' Sulochana was a telephone girl in the Bombay Telephone Co.

From: P. S. Joshi (Rajpipla).

Who is the best in looks among the following actors: Saigal, Pahari, Ashok Kumar, Motilal, Surendra and Ishwarlal?

What do you mean by the word "looks"? Well in mere "looks" Ashok Kumar is well off and so is a statue in the Queen's Gardens in Bombay. A film actor must have a personality which asset is even more important than mere "looks". Judged that way, I place them in the following order: 1. Motilal, 2. Saigal, 3. Pahari, 4. Surendra, 5. Ishwarlal, 6. Ashok Kumar.

From: J. Venkateswar (Masulipatam).

Can I get any calendar with the photos of all film stars printed on it?

You might get a calendar like that if you try but what use is it if you don't get any 'dates'.

(1) Is Shanta Apte married?

(1) No.

From: Premnath (Margao-Goa).

Which are the five very good Indian pictures in the last year and who are the five very good directors?

You are asking too much. We never produced five very good pictures in one year and to complete five very good directors one director is still to be born.

From: Pandit Indra (Bombay).

Why don't the donors of the Gohar Gold Medals not award medals for distinction to the following: 1. Song and dialogue writers, 2. Cameraman, 3. Recording Engineers, 4. Setting makers, 5. Editors of films. This will create a competitive spirit and encourage new talent.

I would go one better and suggest a double weighted gold medal for film journalists for the best services rendered during the year. But to get gold from the Gohar Gold Medal Committee, one has to get it out of Chandulal Shah. And that is where the rub is. Old Chandulal is not so easy a person to tackle and I don't think he thinks much of what we think in the way of giving away gold—particularly his gold. Originally to commemorate Gohar's unique success, he only wanted to give the medal to the actress who gave the best performance in the year. But to clothe his chivalry, he had to take in other awards. To add more now, would amount to robbing him.

From: V. U. Patel (Bombay).

Is it dangerous for any human being to join the film line?

Yes, if you get yourself wrapped up in celluloid and some one sets fire to it. Or if you get wrapped up with a sweet looking heroine. Then it is more dangerous.

Is Mr. Jagannath Patel your brother?

More than that! He is a god father to "filmindia".

From: G. R. Bagalkote (Bezwada).

I want a short biography of Vishnupant Pagnis.

Vishnupant Pagnis, born in "Tukaram", now on oxygen, Rest after "Tulsidas".

From: Murtiza Ali (Patna).

Don't you think that "Gopal Krishna" is a propaganda picture—propaganda against cow-killing which is intelligently and glaringly stressed throughout the film.

What, if it is? Don't you think that the cow which is the only animal which replaces the missing mother of an orphan should live to give life to millions of unfortunate babies. With her milk the cow gives life to human beings.
Don't you worry, the bulls are left alone in the picture and the cows will not be missed even if people stop killing them.

Who is going to direct Ranjit's "Sant Tulsidas"?

One Mr. Jayant Desai. I dare say, you have heard of him. Recently he directed "Prithvi Putra" another Ranjit picture.

From: M. C. Menon (Aruppukottai).

Director Shantaram wants 3000 theatres. How is it possible for an exhibitor to live after paying the South Indian Distributor 60/65 per cent, with to and fro travelling expenses for two representatives and Rs. 1-8-0 per day as "bhatta". We are losing every day.

Don't pay the distributor more than 50%. Agitate and form an exhibitors' union. Unite and strike. Teach the exhibitor to respect your wishes. Don't pay the representative who is sent to spy on you. Don't give him any board and lodging. Starve him. The producer needs you as much as you need his picture. The distributor, unless he is the gentlemanly type. is merely a creation of circumstances and an instrument of the financiers.

TO THE READERS:

I receive a very large number of letters every month and it is not possible for me to reply to all of them. So I select those which are interesting for replies. Some readers are kind enough to enclose return postage for personal replies. For a busy Editor it is impossible to give individual replies and I have to request my readers not to waste postal stamps. Some of the readers have sent me lawyer's notices, demanding an explanation for my silence over their queries. To those I advise, leaving "filmindia" alone, in this state of frenzy.

—The Editor.

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Mm. DIAMOND—
Here's grace with the vengeance of youth and beauty thrown in. Mademoiselle Diamond who is the pupil of the Ripman School of Dancing, London, threatens to wrest the monopoly of Oriental dancing by her recent engagements on the Indian screen.

WISTFUL NASEEM—
With her dreamy eyes, this delicate beauty has given a beautiful performance in "Vasantee" the next Minerva Movietone picture directed by Mr. Sohrab Mody.

Howlers of the Month

"Baghban" has added a feather to Kardar's well feathered self," says a Delhi paper. We want to know which pictures supplied the tar.

* * *

The month's prize for exemplary courage: To be awarded to Bombay Talkies on their decision to produce two pictures without Devika Rani. What will Devika Rani do all this time? I can get her a job on five thousand rupees per month if she thinks this offer worth while.

* * *

Under the caption, "Believe It Or Not", the "Movies" report of a man named Beg Raj having seen "Baghban" 30 times during the three weeks of its run in Delhi. How infernally stupid this man must be and what a mess "Baghban" must have become to need so many visits before people come to know what the row is about. By the way, isn't Beg Raj one of the secretaries of Kardar? I thought so from his photograph, but Kriparam of "Movies" says that he is a shop keeper of Delhi. I wonder what shop he keeps.

* * *

"Nazir and Yasmin Paired In Midnight Mail" says the "Movies". What was the outcome?

* * *

Hafisjee has started listening to a lot of nonsense printed in the Delhi papers. They accuse him of having committed some heinous crime (in their words: "heinous-most") against his wife, children, society and religion. If that is so, Hafisjee should be a very dangerous man and like Frankenstein the human monster deserves to be closely guarded. I wonder why Hafisjee is swallowing all this nonsense. People who write about Hafisjee should remember that Ratan Bai is his legally married wife and it is not fair to probe into any one's privacy to that extent.

* * *

The dirty propaganda against New Theatres at present going on in Lahore and Bombay shows to what extent lying journalists can go, especially in reviews of "Dharati Mata". Those who pay these men to write against the dictates of their own conscience may as well remember that New Theatres can also employ the same men by paying a little more to start a counter-propaganda. It is worth doing so once to expose these pseudo-journalists who have neither principles nor policy.

* * *

The second Indian suspected to be bound for England, perhaps to join the London Films is reported to be Azurie, the well known dancer. The first one was Sabu, the elephant boy. Compliments to Korda's intelligence in selecting peculiar Indian types—the types that represent the minority. Azurie, will of course, meet old friends there.

* * *

I don't think much of the intelligence of our present day producers the way they hunt down Kardar with requests to direct pictures. With every hour Kardar's price is going up and his programme seems to be well booked till the end of next year. Some of the producers betray such utter imbecility that they go almost on their knees to secure the services of Kardar and Kardar like a true Mahomedan knows how to treat them. Bravo Kardar, you have taught submission even to the wild Gujrathi producers of Bombay.

Girls in Delhi were surprised the way they found Mr. Mehboob a film director, visiting girls' houses during the day. They perhaps couldn't understand that times can change and even film directors can improve. Poor girls, they did not know that Mehboob was finding girls for his boss Chimanlal Desai of Sagar. A thankless task for such a nice man. But pictures can't run unless you bring new talent into the studios.

* * *

Imagine B. D. Bharucha that small sized manager of a cinema theatre in Byculla, becoming the Editor of the Year Book published by the Motion Picture Society of India. He has done it without giving us a warning.

* * *

Rumours say that a famous Hindu stage and screen actor will soon embrace Islam with the help of a Mahomedan screen girl who has worked in several stunt pictures. I hope these rumours are not true. Hindu girls mustn't allow Muslim beauties to steal a march over them this way. I wonder how the aged Hindu actor will look with a red fez if he really becomes a Mahomedan. Kardar might give him the hero's role in a picture called "Fakir-ya-Kafir".

* * *

The theme of "Brahmachari", the latest picture of Huns, threatens to keep married and family people miles away from the Majestic Cinema, Bombay. Perhaps few can relish viewing the passionate jealousy of a bachelor for those happy in wedlock.

On the "No Males Day" with which Ranjit's "Gorakh Aya" opened at West End, the ladies were in their element. Here's the snapshot of the way they monopolised space and air.

"Editors and writers should not condemn Indian pictures, even if they fall below their expectations," says Mr. Chimanlal Desai, Proprietor of Sagar Movietone. Why not produce good pictures, Mr. Chimanlal, once in a way for a change?

* * *

"No one of the cine journalists should say, even to his friends, that such and such a picture is hopeless" further advises Mr. Chimanlal Desai. We never say that the picture is hopeless, we generally say that the producer is so. Any objection to that Mr. Chimanlal?

* * *

Mrs. Shobhana Samarth, the heroine of "Pati Patni" is reported to have decided upon producing her own pictures. Things however, have been postponed for the present as Mr. Yusufally Fazalbhoy is touring in the South and Shobhana cannot immediately hire out his equipment for production at Film City.

* * *

"Delhi is gone mad after seeing "Bhedi Trishul" a Mohan picture" says a Delhi paper. Poor Delhi, its greatness died with the Moghul Emperors.

* * *

Publishing a photo of our Editor Mr. Baburao Patel, the "Movies" of Delhi writes, "This photograph of Mr. Baburao Patel will give our readers some idea about this man's stature and build. It is his dominating personality which infuses so much might and majesty in his writings—which have made him the terror of Indian filmdom today. His writings are dreaded and respected all over the country." Very flattering, isn't it? But "Movies" should know that the "terror" had no terrors for the beautiful Shanta Apte. Beauty has always been disarming.

* * *

That Huns picture "Premveer" failed miserably in Delhi. It had to be hurriedly withdrawn in a week. The next release "Brahmachari" being a similar subject, fears are entertained of a similar fate in the North. The Northern people don't seem to like sex ridden comedies. They seem to want sexy realities.

* * *

The studio news of Mohan Pictures reads as follows: "In "Cyclewalli", the company has introduced a new type of animal for the first time to be seen in the Indian films". As the daily papers have not yet reported about a new "Loch Ness Monster", do you think that the reference to "a new type of animal" has something to do with the fat and comfy heroine of the story?

* * *

13th of August, the day on which Principal P. K. Atre, writer of "Dharmaveer", "Premveer" and "Brahmachari" was born, was celebrated at a dramatic theatre. So Atre was born on the 13th. After seeing "Dharmaveer" and "Premveer" I was wondering about the missing link. No wonder the pictures failed to be popular. The 13th.

* * *

The birthday celebration was a colourful event with plenty of local girls present—as if "Acharya" Atre would not have enjoyed the blessings of the day without them. Baburao Pendharkar must have attended at least to offer Shanta Apte a contract.

* * *

Now that Motilal has gone away from Sagar, Surendra has become the cock of the walk. They say that even Sabita is frightened of him, and makes way when Surendra is seen approaching. Poor Surendra what a victim of "greatness thrust". Chimanlal Desai is always in bad humour, half-afraid that his intimate friend Chandulal Shah and his partner Dr. Patel might patronise Motilal.

* * *

Naginlal Shah, Editor of "Chitrapat" (Gujrathi), says that "Abhagin" was the right picture for the right moment". What he forgot to mention was that with Supreme Film Distributors, it was also in the right hands. If "Dharati Mata" had also gone there a greater picture would not have been produced. Bravo, Naginlal, on your "deeper" understanding of art and entertainment. You are the correct judge to sit on the Gohar Gold Medal Committee.

* * *

"We Three" a picture beginning with laughter but ending in tears" describes a film paper. Why make people shed tears? Why not refund the ticket money?

* * *

Once again Sir Pheroze Sethna, now almost an inevitable president of numerous public functions, has been elected the president of the Motion Picture Society of India, superseding the overdue claim of Rai Saheb Chuni Lal. One would like to know, how exactly and to what extent has our film industry been benefitted since Sir Pheroze's association with it?

* * *

One thing we, however, do know and everybody knows, that a lot of publicity which the old Sir Pheroze could not have otherwise got, he has got during the last three years of his association with the Society, not to mention a number of lunches at the Taj.

* * *

When the late Sir Sorabji Pochkhanawalla, the Chairman of the Central Bank of India died, film producers in India welcomed the appointment of Sir Pheroze Sethna to the exalted position of a leading city banker. They expected Sir Pheroze to stand by the Indian film industry. But has Sir Phiroze induced his bank to advance even a pie to our producers so far? Even now, it is not too late for his bank to save the industry of which he is a prominent pillar.

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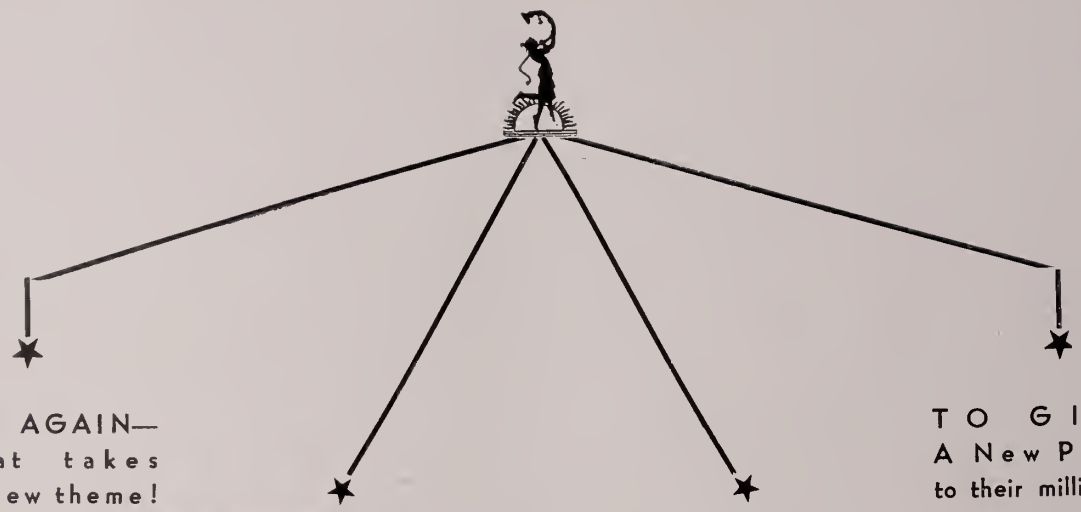

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- **VASANT THENGDI**
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"मेरा लडका"

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In "Zamana" a Krishin Movictone social picture directed by Mr. Ram Daryani, this talented Bengali artiste has once again given a great pathetic performance.

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The counter-foils of these numbers will be collected after the 15th of December 1938. The Editor will draw from this collection 25 numbers at random. The first number drawn will get the first prize, the second number drawn will get the second prize, etc., till all the 25 prizes are drawn thus.

The winning numbers in their serial order and importance will be published in the January 1939 issue of "filmindia". Subscribers having copies with the winning numbers can exchange the same for their respective prizes and get an extra copy of "filmindia" complimentary, for completing their file, from the Proprietors of "filmindia".

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Notes & News---

MOVIES SEEN AS EQUIVALENT TO COLLEGE COURSE

Dixie Dunbar, has a new "slant" on Hollywood. She is convinced that four years in picture are equal to a like number of years in college or university.

She bases her observation on a remark once made by William James to the effect that the chief value of college training lay in the fact that it taught a person to recognize a good man when he sees one.

Try to Bluff Through

"On that score," she declares, "Hollywood would rank among the world's top ten if it were a university. But it is a place where the rewards for success are so great that thousands, with little or no talent are attracted. Many of them realise that their talents are limited, with the result that they try to bluff their way through.

"In such a situation, a person would be in a terrific quandary if he weren't able to distinguish the real artists from the bluffers. And if you stay around Hollywood you don't limit yourself to being able to recognize genuine talent. You learn to spot the 'phonies' practically the minute you see them."

Must Learn Many Things

"Of course," she adds, "what William James really meant was that college gives one discrimination, teaches him how to place a proper appraisal on value.

"Hollywood does that, too, in a wide variety of subjects. The successful actress must know a myriad of things. She practically has to be an expert on diction, fashions, hair styles, customs and manners.

"Her work gives her a knowledge of photography, sound and the several other technical elements that enter into the making of pictures."

Mrs. YAMUNABAI HIRLEKAR

Mrs. Yamunabai Hirlekar M.A., has made history by her Minute of Dissent published in the Report of the Adult Education Commiteee. Her suggestions to reorganise the present Department of Visual Instruction deserve second thought by all those who believe in the method of visual instruction.

RAI SAHEB CHUNI LALL

The Government of Bombay deserve congratulations for their wise selection of Rai Saheb Chuni Lall as a member of the Bombay Board of Film Censors. The Rai Saheb represents the interests of Motion Picture Industry of India and by virtue of his rich experience in all the departments of the industry, we could not have desired for a better person to advocate our rights and grievances. A skilled parliamentarian, Rai Saheb Chuni Lall will prove himself immensely useful to the Government and to the industry alike. It is hardly necessary to mention that he is the business genius behind the glorious success of the Bombay Talkies Ltd.

NEW PROCESS FOUND IN SCREEN FILMING

What is purported to be the nearest approach to practical stereoscopic photography ever achieved in Hollywood is claimed by its inventor, Joe Valentine, A S.C.

Achieved through the use of an adapter which employs filters, the nature of which Valentine will not divulge, the stereoscopic quality of the photography is quite evident, giving foreground objects almost complete separation from the background.

Valentine is employing the new method of photography on Deanna Durbin's current production, "That Certain Age." Rushes already photographed are startling, studio officials claim.

Mr. HOMI M. MISTRY

This 19-year old recruit to film art is the worthy son of an illustrious father—Mr. M. L. Mistry, F.R.P.S. (London). Like the father, the son has now proceeded to Los Angeles to study Sound Engineering and Film Craft. Handsome and intelligent, we hope young Homi doesn't bring back a Hollywood beauty to India when he returns with other equipment.

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1 **Phoenix Talkies, Meerut**
2 **Palladium Cinema, Mussoorie**
3 Tuticorin Cinema Co., Ltd., Tuticorin
4 Sri Karunanithi Talkies, Tiruvarur
5 Chellam Touring Talkies, Anthiyur
6 Permanent Perfect T. Talkie House, Champion Reefs (K.G.F.)
7 Phoenix Talkies, Pondicherry
8 Kunhappu Cinema, Trichur
9 Majestic Cinema, Trichur
10 City Touring Talkies, Trichur
11 Sharda Cinema, Trichur
12 Varthen Talkies, Trichur
13 Giri Ram Talkies, Erode
14 **Oriental Talkies, Salem**
15 Coronation Talkies, Madura
16 **Lakshmi Talkies, Bangalore**
17 Lakshmi Talkies, Tinnevelly
18 Variety Hall Talkies, Coimbatore
19 New Imperial Talkies, Oorgaum (K.G.F.)
20 Shree Gajanan Talkies, Amalner
21 Royal Talkies, Junagadh
22 Bajarang Talkies, Belapur
23 Coronation Talkies, Rampur
24 **Nagarniwas Cinema, Dewas Sr.**
25 Mooken Talkies, Trichur
26 Plaza Talkies, Colombo
27 N. V. G. Balsamy, Dindigul
28 Opera Talkies, Vellore
29 Rajaram Talkies, Tanjore
30 Gowder Picture Palace, Palghat
31 Shri Lakshmi Talkies, Karanja
32 Imperial Cinema, Trichur
33 Murugananda Talkies, Tiruvadi
34 Shri Nataraja Talkies, Lalgudi
35 Mahabir Talkies, Akot
36 Shri Lakshmi Talkies, Ellichpur City
37 Azeem Talkies, Nanded
38 Vest Talkies, Pudukotah
39 Chand Talkies, Kotah
40 Shree Chitra Talkies, Mangalore
41 Prakash Talkies, **Ahmedabad**
42 Silver Jubilee Talkies, Periakulam
43 Jayaram Talkies, Cannanore
44 Kohinoor Talkies, Paramakkudi
45 Shree Krishna Touring Talkies, Akola
46 Paramount Talkies, Ujjain
47 Shree Ganesh Talkies, Gondia
48 Sri Narayan Talkies, Inchalkaranji
49 Sri Meenakshi Talkies, Virudhunagar
50 Krishna Talkies, Sunam
51 Shree Mahavir Talkies, Seoni
52 Dhruva Talkies, Pachora
53 New Gloria Talkies, Sinkheda
54 Sri Bharati Cinetone, Villupuram
55 Venus Talkies, Saharanpur
56 Shalini Cinetone, Kolhapur
57 Imperial Talkies, Gojra
58 **Alfred Talkies, Bombay**
59 Sagar Movitone Co. Bombay
60 Gaiety Talkies, Trichur
61 Shri Maharajkumar Sahib Bahadur, Kotah
62 **Silver Talkies, Bhavnagar**
63 Royal Talkies, Malegaon
64 Jos Theatre, Trichur
65 Oriental Touring Talkies, Iynavaram
66 Shree Venkateswara Cinema, Ramachandrapuram
67 Shree Krishna Talkies, Poona
68 Patni Picture House, Chhindwara
69 **Central Talkies, Gwalior**
70 Moti Talkies, Nandurbar
71 Universal Touring Talkies, Sangrur
72 Shri Krishna Talkies, Hissar
73 Prem Talkies, Barnala
74 Shree Sharda Talkies, Ratlam
75 Nand Kumar Touring Talkies, Rewari
76 Udaya Talkies, Palghar
77 **Deccan Talkies, Poona**
78 Ernemann Touring Talkies, Jaggayyapet
79 York Talkies, Ahmednagar
80 **Royal Talkie Distributors, Madura**
81 Gulshan Talkies, Veraval
82 Raja Talkies, Rajapalayam
83 Hind-Mata Talkies, Yeola
84 Golden Touring Talkies, N. Parur
85 Huns Talkies, Belgaum
86 Empire Talkies, Rander
87 Regal Talkies, Vaniyambadi
88 Arun Talkies, c|o Leela Touring Talkies, Kurnool
89 Shree Krishna Talkies, Cocanada
90 Bombay Touring Talkies, Tasgaon
91 Srinivas Cinema, Gudivada
92 Rainbow Talkies, Poona
93 Saraswathi Touring Talkies, Challapalli
94 **Palace Talkies, Bangalore.**
95 **Central Talkies, Ahmedabad**
96 Prabhat Talkies, Nipani
97 Bassein Talkies, Bassein
98 Gothamchand Touring Talkies, Tiruvottiyur
99 Saravana Talkies, Ambur
100 Muthukumar Touring Talkies, Pennadam
101 Hollywood Talkies, Tenkasi
102 Elizabeth Touring Talkies, Kottur
103 Raja Touring Talkies, Cumbum
104 Shri Lalitha Talkies, Bapatla
105 Kamakshi Talkies, Vridhachalam
106 Balasubramania Talkies, Erode
107 Saraswathi Talkies, Devakottah
108 Pearl Theatre, Ayyampalli
109 Radha Touring Talkies, Red Hills
110 Kumaran Talkies, Alandur
111 Sridharan Talkies, Kallakurchi
112 Saraswati Cinetone, Poona
113 New Shivaji Talkies, Harigaon
114 New Globe Talkies, Anjangaon
115 Dig Vijay Talkies, Jamnagar
116 Arun Talkies, Gadag
117 **Gulshan Talkies, Veraval**
118 Kohinoor Talkies, Nandurbar
119 Balbir Talkies, Balaghat
120 Sundaram Talkies, Shiyali
121 Lakshmi Talkies, Arni

Bold types indicate double Machine.

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in India in—1938 »

122 Radhakrishna Talkies, Pallavaram
123 Karunambika Talkies, Avanashi
124 Ramalingam Talkies, Arcot
125 Meenakshi Talkies, Tiruppattur
126 Popular Talkies, Tiruchendur
127 New Mangrol Talkies, Mangrol
128 **Prabhat Talkies, Sholapur**
129 Godavari Theatre (Talkies), Manmad
130 Central Talkies, Jetpur
131 Regal Talkies, Dharwar
132 Sivakami Sundari Talkies, Tirukoilur
133 Sardar Talkies, Malegaon
134 Vishnu Talkies, Dharampuri
135 Harihar Talkies, Pakapatan
136 Chandra Talkies, Batlagundu
137 Coronation Theatre, Utharamelur
138 West End Talkies, Salem
139 Gopalkrishna Talkies, Rasipuram
140 Sri Nambu Talkies, Rameswaram
141 Purna Talkies, Madurantakam
142 Rahmania Talkies, Mysore
143 Jaya Touring Talkies, Arcot
144 Ranga Vilas Theatre, Trichinopoly
145 Paradise Touring Talkies, Bassi Pathanan
146 Majestic Talkies, Viramgam
147 Bharat Touring Talkies, Karmala
148 Shri Lakshmi Talkies, Mehsana
149 Sri Velavar Touring Talkies, Jayakondacholapuram
150 Muthu Talkies, Aruppukotah
151 Coonoor Talkies, Wellington
152 Murugar Talkies, Hospet
153 Balkrishna Touring Talkies, Tiruvottiyur
154 **Annamalaiyar Talkies, Kottayur**
155 Kannan Talkies, Ranipet
156 Kannan Talkies, Conjeevaram
157 Radhakrishna Touring Talkies Mannachanallur
158 Lalitha Touring Talkies, Atur
159 Rajalakshmi Talkies, Wandiwash
160 Ganesh Touring Talkies, Sholingar
161 Roxy Talkies, Trichur
162 Coronation Talkies, Chetpet
163 Great Indian Cinema, Trichur
164 Rama Krishna Touring Talkies, Chidambaram
165 K. R. Kasi Viswanatham Chettiar, Devakottah
166 Paramount Talkies, Trichinopoly
167 Erskine Cinema, Aruppukotah
168 **Saraswathi Stores, Madras**
169 Cine-Ideal, Cuncolim (Salcete-Goa)
170 Anand Touring Talkies, Karjat
171 **Kishore Talkies, Alwar**
172 Laxmi Talkies, Montgomery
173 Laxmi Talkies, Igatpuri
174 Leela Touring Talkies, Vapi
175 Huns Pictures, Kolhapur
176 Angel Talkies, Narasaraopet
177 Shri Ramdas Talkies, Pachora
178 Vasant Talkies, Davangere
179 Shree Cinema, Cambay
180 Vijayanand Talkies, Nasik
181 Laxmi Talkies, Baroda
182 Partap Vijay Cinema, Baroda
183 **Roxy Talkies, Delhi**
184 Mohan Sound Studio, Andheri
185 Desai and Co., Lahore
186 **Anoopam Theatre, Bhavnagar**
187 **Famous Pictures, Bhusaval**
188 Pioneer Picture Palace, Nagercoil
189 Modern Talkies, Sulur
190 Amritsar Cantt. Cinema, Amritsar
191 Shree Shivaji Talkies, Shendurni
192 Vishnu Talkies, Raver
193 Shree Durga Talkies, Wardha
194 Circle Talkies, Nasik
195 Har Hareshwar Talkies, Pimpalgaon
196 V. O. Touring Talkies, Trichur
197 **Hassan's Pavilion, Delhi**
198 Saraswati Talkies, Sinner
199 Sonpal Talkie Film Service, Calcutta
200 Shree Krishna Talkies, Akola
201 Shankar Talkies, Purulia
202 Kohinoor Talkies, Bantva
203 Mr. Nariman, Moulmein (Burma)
204 Shajahan Talkies, Atpore (Bengal)
205 Prabhat Talkies, Chopda
206 Sivakumar Touring Talkies, Nannilam
207 Vijayalakshmi Talkies, Madras
208 S. Gomathinayagam Pillai, Ambasamudram
209 Hanuman Touring Talkies, Narasaraopet
210 Vel Touring Talkies, Veeravanallur
211 Krishna Kalamandiram, Gudlavelleru
212 Bharatmata Talkies, Chetpat
213 Popular Talkies, Irinjalakuda
214 S. A. Rahim Theatre, Periakulam
215 Siddeswara Touring Talkies, Elampalli
216 S. Chidambaram Pillai, Ambasamudram
217 Kaleeswaran Talkies, Cranganore
218 Joyce Talkies, Cochin
219 Majestic Talkies, Parur
220 Lakshmi Talkies, Mailpatti
221 K. A. Mohd. Abdul Khader, Koothanallur
222 **Bombay Cinema, Kharagpur**
223 Dilbahar Talkies, Pattoki
224 Hansa Theatre, Narayanganj

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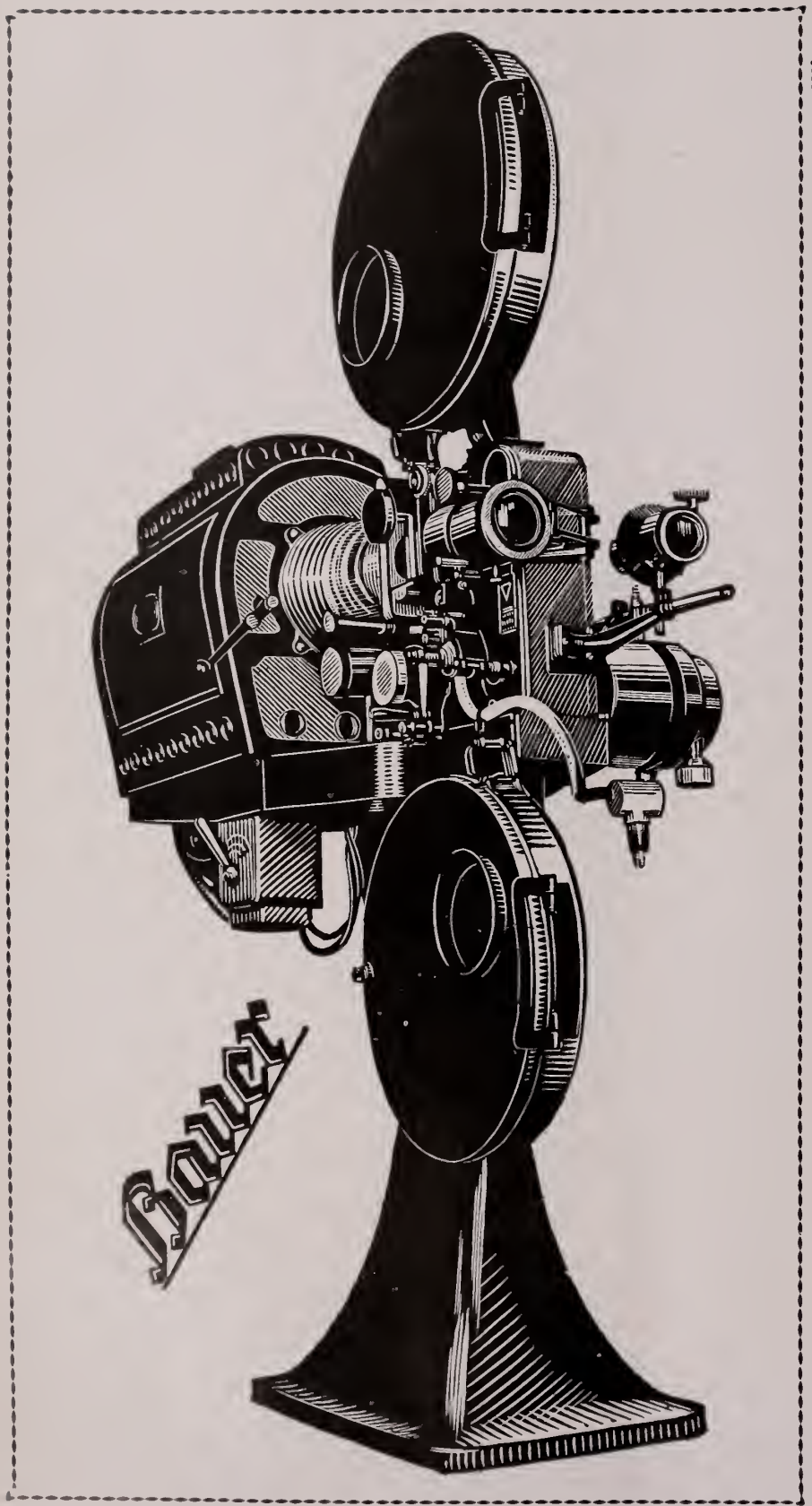

225 Cinema, Wana, (Waziristan)
226 Prince Talkies, Ankleshwar
227 H. J. Mohd Shafi, Tandlianwala
228 Kalapi Talkies, Cutch Bhuj
229 **Simla Talkies, Multan Cant.**
230 Saroj Movietone, Bombay.
231 Wadia Movietone, Bombay
232 Shree Datta Talkies, Shirpur
233 Brothers Touring Talkies, Pind-Dadan-Khan
234 Nazir Talkies, Amalner
235 Central Talkies, Gondal
236 Union Touring Talkies, Ahmedpur East
237 Raja Talkies, Tumkur
238 Public Talkies, Ltd., Montgomery
239 Krishna Talkies, Ratodero
240 Shalimar Talkies, Belgaum
241 Garrison Theatre, Ahmedabad
242 Kumara Talkies, Tirutani
243 Dhanalakshmi Talkies, Elampalli
244 Bharata Touring Talkies, Puttur
245 K. C. Chacko, Trichur
246 M. D. Joseph, Trichur
247 Coronation Talkies, Tuticorin
248 M. Sivabhushanam, Madras
249 Shanmugananda Talkies, Kodambakkam
250 Union Touring Talkies Chiniot
251 Hira Touring Talkies, Rahimyarkhan
252 Sayed Abdul Qadir Shah, Ahmedpur East
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ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"BAGHBAN"

Produced by: General Films Ltd.

Released at: Imperial Cinema, Bombay.

Date of Release: 16th July 1938.

Cast: Bimla Kumari, Sitara, Yasmin, Ashraf Khan, Nandrekar, Nazir, etc.

Screen Play: (By A. R. Kardar): This is a very thin story and proves tiresome and boring at several places. The theme is love and mystery—the love being too common and the mystery being too obvious. The continuity is very faulty and the development of the story is too tame to hold the interest of the audience for any appreciable length of time.

Language: (Hindi) (By A. R. Kardar): Cheap and Mahomedanized idioms "distinguished" the dialogues. The writer seems to have forgotten that he was presenting a Hindu story with the traditional Hindu sentiment.

Music: (By Mushtaq Hussein): Rather poor in tunes and composition. The background music was a sorry affair.

Photography: (By Kukde): Quite good in parts. The outdoors called for more care.

Recording: (By Arora): Quite good throughout and excellent in parts—especially in song recording.

Direction: (By A. R. Kardar): A weak story can never be well directed. However, Kardar has improved a bit over his previous efforts. This picture is clean in comparison with Kardar's "Milap" and thanks to Kardar for that. Kardar should always show this sympathetic consideration for his Hindu audiences. Hindus are not generally used to seeing immoral and suggestive scenes smelling of lust and lasciviousness. The direction of this particular picture is unimaginative and unintelligent, considering the requirement of the subject.

Performances: Bimla Kumari was on the verge of giving a good performance but she did not do so because of her affected staginess. Sitara was good. Yasmin gave a pleasant dance and spoke well but relaxed too soon after her dialogues. Nandrekar proved utterly useless. Nazir was unnatural and affected. He didn't convince. Lalla Yakoob was amateurish. His dialogues sounded particularly Punjabi and rustic. K. N. Singh easily gave the best performance of the whole lot. He would make a good character actor if well nursed by some producer. Wasti was good in one comic interlude. Mirza Mushraff was unnecessary and useless.

Mr. Chaturbhuj Doshi, publicist and journalist has now become a film director. His maiden picture "Gorakh Aya" has proved to be the best picture of the year coming from the Ranjit Studios.

Publicity: Very good publicity was secured for the picture either by design or by accident. The Prabhat-Nandrekar case proved a windfall to the picture.

Box-Office Value: As a quota picture this one can be a good booking for a three day change.

"GORAKH-AYA"

Produced by: Shree Ranjit Movietone.

Released at: West End Cinema, Bombay.

Date of Release: 30th July 1938.

Cast: Rajkumari, Mazhar, Trilok, Iladevi, Kalyani, Sarla, etc.

Screen Play: (By Gunvantrai Acharya): The plot is developed in a time worn fashion and does not impress one with any novelty or enterprise. The story begins with politics and ends with a philosophy. In between romance punctuates the sequences and good music makes the story tolerable. It is not necessary to go into the details of the story, the subject being too well known. Some excusable liberties are taken for the purposes of production but they are not cleverly used.

Language: (Hindi) (By Santoshi): The dialogues are quite good. Composition of songs Nos. 2 and 4 is attractive.

Music: (By Jnan Dutt): The tunes of the songs are cleverly mixed up, with the result that in bits they sound new. The director, however, should have taken several more rehearsals of Rajkumari, Shah Jehan and Kalyani.

Photography: (By Krishna Gopal): Beautiful and in places too beautiful for words. Processing, however, was not careful. Krishna Gopal should be more careful about his outdoors in future. The need for an art director is felt in composition and angle selection. The trick shots were good.

Recording: (By P. C. Subedar): Quite nice.

Direction: (By Chaturbhuj Doshi). Directed by a man who enjoys a good reputation as a journalist this picture has a particular interest for the intelligentsia. Fortified by his long experience as a scenario writer, Mr. Chaturbhuj Doshi has given an excellent account of himself as a director considering that this is his very first effort. Incidentally, in "Gorakh Aya", Mr. Doshi has given the best picture coming out during the year from the Ranjit Studio and in doing so has partly carried out the proprietor's promise to give better pictures during 1938.

Particular pains have been taken over Rajkumari and Mazhar. Drastic editing will improve the picture considerably, especially if the 'drags' are removed. In conclusion, old Chaturbhuj can look upon "Gorakh Aya" as a splendid maiden effort that ought to inspire him to bigger things in future.

Performances: Rajkumari has given the best performance. Her stature is rather pathetic looking to the demands of the role. She however, makes up for it by her vibrant personality. Her dialogues were beautiful to hear and the girl gave a good and sympathetic performance. Mazhar was the next best, though I could not reconcile with his gait and poise in the role he was playing. I thought the interpretation of his role rather cheap and puerile. The portrayal called for some ascetic dignity. Mazhar however, did what he was told and did it well. Trilok did not impress, though he was sincere. Ila Devi was too soft and sweet to play the part of an invading tyrant. She is however, fast improving. Sarla was good and gave the best music. Kalyani failed to impress. Ram Apte who is the living disillusionment of the innocence of child life proved boring with his precocious actions. Ram Apte should not be given child roles in future. He is no longer a child and does not appeal as such. It is better to find him pigmy and dwarfish jobs. Sitara gave a beautiful dance with peculiarly affectionate music. The other dances —one given by Yvonne Harroll and the other by Wallace Young and his wife—were apologetic and lacked school. The second one looked like a bad parody on the famous Tandav Dance of Lord Shiva.

Special Effects: The absence of Charlie, Ghory, Dixit and E. Billimoria provided a welcome relief to Ranjit fans. If Ram Apte had been dropped it would have been really a new picture with every one new including the director.

Mr. James A. David is now with the United Artists, Bombay, in charge of publicity and sales. And now you know why U.A. pictures recently jumped into prominence and popularity.

Publicity: In dedicating the opening day to the women of the city by denying admission to males, the producers compelled the world to take notice of the picture. Good paper publicity backed the release.

Box-Office Value: Plenty of entertainment with a popular plot makes the picture a great box-office possibility at every station.

"DHARATI MATA"

Produced by: New Theatres Ltd.

Released at: Minerva Talkies, Bombay.

Date of Release: 10th August 1938.

Bombay Circuit Distributors: Calcutta Film Exchange.

Cast: Saigal, Jagdish, Nemo, Nawab, K. C. Dey, Kamlesh Kumari, Uma, etc.

Screen Play: (By Nitin Bose): The story of this picture has a definite purpose. The writer decries the present day industrialism of our life and recommends the development of agriculture and other natural resources. The film script has become a jumble of ideas and has gone out of hand at several places. Nevertheless the attempt is meritorious and based on high idealism.

Language: (Hindi) (By Pandit Sudarshan): The dialogues are appropriate and at places very attractive. The composition of songs Nos. 3, 4, and 5 is praiseworthy.

Music: (By Pankaj Mullick): Beautiful tunes leaning slightly towards classics make the picture entertaining. The music provides a great relief in an otherwise dry subject to the city workers.

Photography: (By Nitin Bose): Good throughout but negligent at places, particularly in some close-ups of Saigal. The laboratory work was not very careful. Some of the storm shorts were beautiful —but some were too obvious and did not help the visual illusion.

Recording: (By Mukul Bose): Quite good but could have been better. Some enterprise was shown in overlapping sound with effect. The sound level maintained in recording echos and mental promptings ought to teach something new to other recording engineers.

Direction: (By Nitin Bose): Like the director of "Good Earth" Nitin Bose has also just failed to deliver the goods. His message has not gone ringing into the ears of the world nor will it leave an impress on its mind. Nevertheless the attempt has been great. In parts the direction is very clever and enterprising. The director, however, had many limitations in a story of this nature wherein he has to deliver the goods and yet maintain the romantic interest to entertain people. It was a difficult

job, but Nitin has tried it in a great way. Drastic editing of some of the paddings of paddy will improve the entertainment value of the picture considerably.

Performances: Uma gives a beautiful performance with good music. But the really difficult role was that of Kamlesh and she has given very good work. Kamlesh has improved so much that it is pleasant to know her as she is now. Her dialogues however need more attention. Saigal sang beautifully. When he opens his mouth to sing the world becomes all melody, but when Saigal starts acting with one eye-ball on the camera, the world looks cock-eyed. K. C. Dey is good. Jagdish spoke the best as usual and his performance was sincere though not up to his usual standard. He didn't seem to like the role he was playing. Nemo was not bad. Nawab was quite impressive. The rest of them were like good furniture in a good house.

Special Effects: The storm scene (generally a much abused and obliging safety valve) is an attraction.

General Remarks: It needs vision to see light in the dark and therefore a picture like this will not appeal to the non-thinking in the way it is intended to. It has however, enough material to recommend itself to the intelligent man who has brains to receive a provocative thought.

Publicity: Too poor and entirely inappropriate. The English drafts excited ridicule and misled the people. Subjects like this require special publicity.

Box-Office Value: "New Theatres" stands for quality and there is certainly enough quality in this picture. In addition there is a problem with romance and music thrown in for grace. This picture ought to run well with intelligent audiences. To the masses, the music will appeal.

"KAMBAR"

Produced by: Vel Pictures and Kandan Films, Madras.
Released at: Broadway Talkies, Madras.
Date of Release: 2nd July, 1938.
Cast: S. V. Subbiah Bhagavathar, Miss Swarnambal, Comedian Narayan Rao and others.

Screen Play: (Tamil): This is the story of a court poet whose name is Kambar and who was expelled from the court for an indiscretion to wander aimlessly for days and then to be found out and restored. The incidents selected in the story are weak and make the screen play unappealing. The dialogues as they are do not grace the lips of one of the greatest poets of Tamilnad being too common and cheap.

Music: Music is excellent in as much as it is pure, and without any mixture of the Hindusthani blend. Subbiah Bhagavathar sings well and makes the songs worth hearing twice.

Photography: The out-doors are tolerable, but the indoors are not. The close-ups are disheartening.

Recording: Barring some songs of Subbiah Bhagavathar, the recording is not at all encouraging.

Direction: The direction of this picture is entirely unimaginative and in places illogical. Slapstick humour has been introduced which makes the picture common and cheap. The situations between the barber and his wife are ridiculous, while the Iyengar girl pouring water on her husband's head is a shocking sight. If this is comedy, it should not be, in our pictures.

Performances: Subbiah Bhagavathar is a miscast in the story. His huge body is not meant for film acting. The effort to build him in films on his reputation of gramaphone records is suicidal and will never pay any producer. Performances by the others are too poor to deserve any mention.

Box-Office Value: For the music lovers and Bhagavathar fans this picture will be a treat. For the others we doubt whether it will even prove entertaining.

An interesting situation from "The Secretary" a Ranjit social picture directed by Mr. Chaturbhuj Doshi.

Barbara Stanwyck
(R.K.O. Radio Star)

DEVIKA & MIRA— In "Vachan", the latest costume picture of Bombay Talkies now running at the Roxy, Bombay. Devika has once again given a sparkling performance.

A Cinematographer In Hampi

Dr. Pathy, India's well known news-reel and widely travelled cameraman.

By: Dr. PATHY.

"La bataille de Talikota, en 1565, entraina la chute de l'empire de Vijayanagar'..... it was in Paris, in 1932 that I wrote this line in my thesis for a Doctorate Degree at the Sorbonne. Whenever I referred to that magnificent book 'Forgotten Empire' by Robert Sewell, I felt sorry at not having seen the ruins of Vijayanagar: but at the time I wrote this sentence on the Battle of Talikota, I distinctly recollect my keen regret at having sailed from India without visiting Hampi.

The Great Narasimha

Four years later I was in Hampi. In a traveller's bungalow that was once a temple. My two assistant cameramen who accompanied me on this trip, attended to the unloading of the tongas. As it was almost dusk when we arrived there was little else to do but wait for dinner. I spent some time wandering around looking at the stone images scattered about the verandah of the 'dak Bungalow': many hooded cobras, with from one to seven heads, other Hindu deities and a particularly fine one of **Vishnu** reclining on a great cobra.

Dinner passed with barely a word. Not one of us felt comfortable. Perhaps what made us feel strange was the mere fact that our dining hall was the corridor where, at one time, devotees prayed to their gods. Somewhat depressed we decided to get to bed early, as there was much to do the next day.

Daybreak and we were on the road to the ruins. There is no death of events in Indian History. but some of them have left traces unparalleled. Hampi is an outstanding instance. On looking at the ruins of the 'Lotus Mahal' and the 'Queen's Bath' I remarked to my assistants that I was reminded of Pompeii.

The history of Vijayanagar and the ruins that are in Hampi to-day have been described by the facile pens of talented authors and as I wandered in these ruins and gazed my 'wonder grew' that in spite of all material and literature available, Hampi had never been utilised as a subject for a documentary film.

My luck for films was out on this trip! The day was very cloudy and though there were chances of a few breaks of sunshine I decided to take still photographs only. The palaces, the stone door, the stone trough, the throne platform and **sati** memorials unearthed by archaeologists *****it was already past midday. We returned to the 'dak bungalow' for lunch. Leaving our cine-camera and accessories behind and with just the 'Reflex' for photographs, we set out towards the **Narasimha.**

Over half an hour was spent in photographing the gigantic image in stone of the 'Man-Lion' avatar of **Vishnu.** Pictures of details in sculpture, the huge cobra hood, the entire monolithic statute twenty-two feet in height with my assistant close by for comparison.

From here we climbed a hillock and visited the Krishna Temple. The carvings on the pillars were exquisite but there was much more to see, so we took a few 'snaps' and followed the route indicated in the guide book. After a visit to the shrine of Ganesh, the elephant headed god eight feet high, we came to the Jain Temples which adorn the slope of the rising mound and are so different in their archi tecture from what one generally sees in Southern India. Here we spent a good deal of time and many filmpacks. Below, we could see the huge **'gopuram'** of Pampapati Temple and the Car Street where for centuries past amidst thousands of pilgrims the juggernaut moved in all its grandeur. To this day, an annual car festival takes place and visitors and pilgrims from the Nizam's Dominions and the 'Ceded Districts' come to the ruins to participate in the fair. **Virupaksha** the lord

The Stone Chariot

of the Nagas is the principal deity of the shrine and being Hindus we eagerly went towards the great portals of the temple—just too late to get a **darshan.**

We strolled along Car Street towards **Hemakuta Hill** and looked back on that often photographed scene of Hampi—the **Pampapati temple,** the Car Street and the slope of the rising mound. Behind us Hampi's great street, to our left the **Tungabhadra** River, ahead of us more than two miles of the ruins; according to our guide book the route along the bank of the river was the easiest to take. The water level was pretty high and some of the ruins were practically submerged. The **Tungabhadra,** it struck me, must have served as a great natural moat to Glorious Vijaynagar.

Twenty minutes walking and we came to what to-day is known as the Kings Balance, where the Rajas of Vijaynagar weighed themselves against gold and precious stones and distributed such treasures amongst the Brahmins and the poor. From the Kings Balance our task was easier and we located the ruins of rocks where **rishis** once lived, the cave where **Sugriva** hid **Sita's** jewels and the rock which is marked where **Sita's** garment dropped while she was being abducted by **Ravana.** Such is Hampi· its relics go back to mythological eras, its ruins spell history—its temples to this day are sacred and attract numberless pilgrims from everywhere in India.

Jain Temples

Our last monument for the day was **Soolai Bazaar.** Evening was coming to a close as we hurried through the long rows of pillars that once formed the supports of the great market of Vijayanagar's capital city. Up a slight ascent and we were on the summit of **Hemakuta Hill** from where, in the Deccan twilight, we could see the car street again.

Our second night in Hampi passed without much excitement, except for a scream from one of my assistants, while he was strolling in the compound of the dak bungalow after dinner. He just missed stepping on a huge black cobra. "No need to worry. They never come inside the bungalow," our cook said to us.

Sleep was a blessing.

Shree **Vittala's** Temple and one or two other shrines formed the second day's programme. Rampant with ruins that include an entire chariot cut from solid stone and myriads of pillars with carvings on them of unusual beauty—**Vittala's** Temple took over five hours of our time. Surrounding its compound wall are several minor ruins which we strolled through and finally got into the tonga to return to the dak bungalow. At the base of a hill our tongawallah stopped and pointed out to us the temple of **Malayavanta Ragunatha,** crowning the summit. Ten minutes later, a sadhu at the portals of the temple stopped us and requested us to remove our shoes. He took us behind the temple and showed us a small shrine cleft in a huge boulder. Alongside of it was a flowing stream. **"Lakshmana was thirsty one day and with his divine arrow, he cleft this rock and water poured forth,"** the sadhu said in Hindi. It is claimed by scholars that Hampi is probably the region where Rama spent a great deal of his exile. Perhaps there is something in the story the sadhu told us. As we descended the hill it was late evening. From the road we could see the Jain Temples in the far distance and **Matanga Hill** enveloped in mist. Almost at the gate of the bungalow, we looked back. In the dull twilight everything faded out: "We must come back to Hampi and make a documentary," we all agreed.

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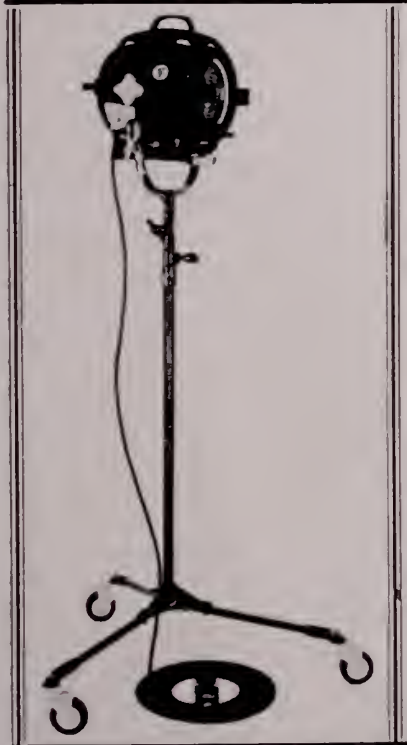

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Sample of German Courtesy

Well-known city lawyer man-handled and thrown out by the German Assistant in Agfa Photo Co.

(In a letter addressed to the "Bombay Sentinel" Mr. T. H. Suntoke, B.A., LL.B., a well-known city lawyer describes a shameful incident which happened at the offices of the Agfa Photo Co. in Bombay when Mr. Suntoke visited the same on an invitation. This unique specimen of Nazi courtesy is recommended to those who still propagate the supposed superiority of the foreigners.—EDITOR).

"I am sure my experience of the type of courtesy meted out to the Indian public by the concern of Agfa Photo Co., of Bombay (which, by the way, is owned by that firm of Havero's about which your esteemed journal acquainted the Bombay public of a good few hard truths), would prove of interest to your readers.

"I had occasion to make enquiries regarding certain photographic accessories, which were available only with this firm to which I received a most polite reply asking me to call over personally and "see the undersigned (Manager)" when the accessories would be demonstrated to me, and wound up with an anxious desire to be of "service," so much for preface.

"I called at the firm's Head Office on Hornby Road, on the 4th instant and asked to be shown in, explaining my business. I was led into the presence of a young German who merely growled at me stating I was wasting his time over such a trifling matter which could have equally well been dealt with by the clerk at the counter outside. My explanation that I had troubled him in response to the firm's letter, cut no ice, and I was given in charge of a peon to be led to the Stores where, I was told, I would be served.

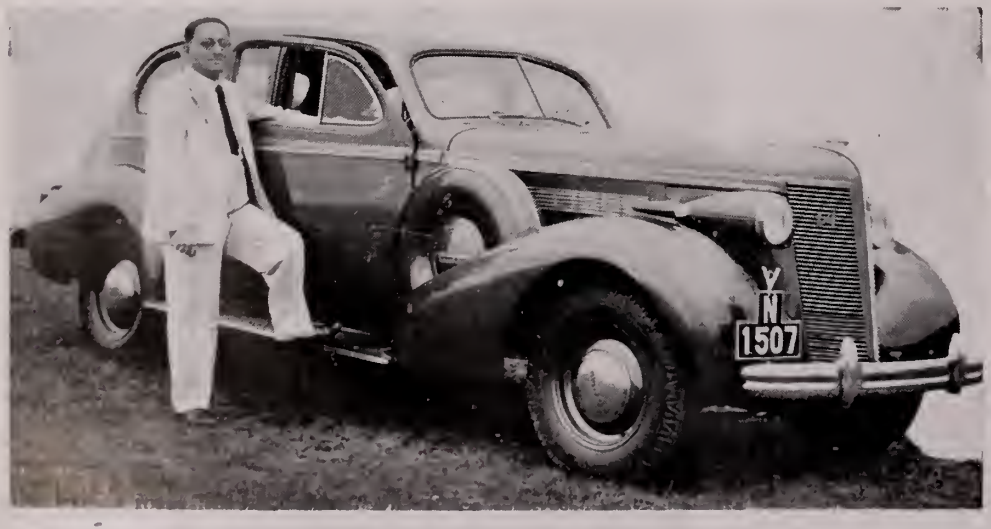
"I accompanied the peon to the basement where I was received by the Indian staff, who asked to come in and take a seat and the accessories were brought out and were being shown to me. In rushes this young German, and seeing me seated on a chair inside the Stores, catches me by the arm, and with characteristic German thoroughness, leads me out to the counter, asking to be "excused" for such conduct as no one was allowed inside.

"I indignantly explained that I was asked to go in by the staff and did not do so on my own, whereupon a volley of angry words were thundered at members of a cowering and thoroughly frightened staff.

"The moral of this episode hardly needs explaining. It is apparent that these over-bearing Germans consider us Indians like unto dust beneath their feet, although they live upon our patronage. In face of such an attitude and the very glaring truths revealed very recently in your columns anent the political significance of the leading German commercial firm of Havero's, I wonder how a popular government can afford to look askance at a situation which very definitely promises the worst outlook for Indian aspirations should a German Indian Empire (God forbid!) ever come about.

"I am sure our much-mooted Congress High Command would find their headquarters in some corner of Siberia but most certainly unable to direct the destinies of Provincial Ministries as now under the British Flag.

"I feel it would not be out of place to pass on a friendly hint to our Indian Picture Producers who rely exclusively on German made films, to discontinue their patronage. Let not German espionage and German trickery thrive on India's patronage, a patronage which may one day smother her own national hopes and aspirations in characteristically thorough German fashion."



Mr. T. H. Suntoke, B.A. (Hons), LL.B., Advocate of the Bombay High Court is the victim of German courtesy with his Buick car in which he perhaps went to Agfa Photo Company. His sad experience is described on this page.

KORDA'S "DRUM" AND INDIAN SABU

Russell Ferguson not only beats "The Drum"—he kicks a hole right through the middle

Much the most interesting thing about the North-West Frontier of India is the persistence of the traditions of the Pathans on the one hand and of the British administration on the other. A study of the relevent literature, drama and film reveals that in all their dealings with each other, the natives and the British punctiliously observe a pattern of behaviour which practically never varies in detail, and certainly never in essentials. Korda's new film, **"The Drum"**, is a valuable document, in that it sets out authoritatively all the principles involved.

Since the pathans are a warlike people who live, so to speak, by killing each other, and the British are there to keep them in order, most of the business transacted—in fact all of it—is in the form of revolts, and since each side always behaves in the same way, all the revolts are exactly the same.

The opening gambit always rests with the native side. There are no instances of British troops starting a native revolt. The practice is for one chief to murder another, usurp his throne and prepare to start a revolution "along the entire frontier". All these affairs take place "along the entire frontier". The main tradition of the actual murder is that the usurper invariably allows someone to escape from the victim's household, in order to bring word to the British. This lets the British troops know that they have an away fixture.

The formality is always observed, but always unnecessary for the Governor at Peshawar invariably knows all about the impending revolt beforehand. The reason for this is, that all British Officers, above the rank of a second lieutenant dress up, as part of their regular duty, in native clothes, dye their beards, and fetch information about machine-gun emplacements and revolts, "along the entire frontier". But now we come to one of the strongest of British traditions, which is, to rely on character. The reply to the native threat always takes the form of a ball at the Residency at Peshawar.

This ball at the Residency, it may be noted, in a historical aside, is in very old tradition. It is probably directly descended from the game of bowls on Plymouth Hoe, and has come down the centuries, via the dance before Waterloo (there was a sound of revelry by night) and the ball before Balaclava in "The Charge of the Light Brigade". Anyway, whatever the historical origin, it is now an essential part of the social life of the military stationed in the East. Native unrest—ball, native unrest—ball, one follows the other in inexorable rhythm.

We mourn the premature death of Mr. B. S. Hoogan, the well known music director who died at Ferozpur at the age of 37 years. In "Afzal", "Mazdur" and "Dharma Veer" Mr. Hoogan proved to the world his extraordinary musical talents.

The function has, however, a further traditional purpose, for it is at this ball that the Governor's daughter gets engaged. In view of the native unrest, it is clear that someone will soon be required to be the only white woman in the hills, so the Governor makes haste to get his daughter married to a suitable officer, whom he will shortly put in charge of the revolt. The officer's name need not, of course, be Carruthers, but so many men of that name have put down revolts that if there is a Carruthers about he is the automatic choice.

The formula of betrothal varies but little. He says, "Could you give your life to the frontier, with me thrown in?" and she replies, "No, darling, but I could give my life to you with the frontier thrown in."

By and by, the bridegroom is taken aside, appointed to a new Residency established at the danger spot in the hills. This is not done in any precipitate manner, but after an adequate lapse of time, in order to ensure that the trouble will develop reasonably, so that when the troops go up they will be surrounded. What is the use of British troops unless they are surrounded? Everybody knows that they are not at their best unless they are hopelessly outnumbered.

Anyway, the practice is for the Governor to take the young man aside and say: "I want you to go up there and keep your eye on things." This, being translated, means "I want you to go up there and get surrounded."

So a small garrison of British troops moves into the Pathan city and awaits the next development. It is against the rules for the Pathan to murder the British at this stage. It has never happened,—if it did, it would be much the same as shooting the fox on sight. On practical grounds, as well as in principle, it is impossible for the preceding ritual takes several days, and no detail of it can be omitted. So the feast is fixed several days ahead (massacres always take place at a feast).

Meantime, the Pathan chief has several things to do. A lot of spying and counter-spying is involved. Both sides know all that is necessary to proceed, because the chief himself on his side, spends most of his time giving broad hints of his intentions while the British command is trying all the time to send the only white woman back to Peshawar. The spying continues, however, for the look of the thing. In passing we may note that the spying could scarcely be dispensed with, in any case, because according to long established usage somebody has to be thrown into a dungeon with his tongue cut out.

In several interviews the Pathan chief kisses the white woman's hand and calls her the most beautiful rose in the gardens of the East.

When these and other preliminaries have taken place, it is time for feast, massacre and rescue. It is not unusual for the rescue to prevent the massacre, but if it does not, the main tradition to be observed is that no officers are to be killed, only common soldiers. are made to kill the British commanding officer (in Korda's specimen, a machine-gun trained upon him is fired continuously for several minutes) but never with serious consequences.

At the end, the Pathan chief is killed, preferably by the man who had his tongue cut out, and peace reigns once more. Another page of British history has been written.

All this, set out in Technicolour, makes a magnificent record of life in North West India, the same yesterday, to-day and to-morrow. There are those who say that our old traditions are decaying—so they may be elsewhere, but not on the Frontier.

Mr. A. E. W. Mason, in introducing Sabu and Desmond Tester at the premiere of the film, said, "We have no idea of propaganda, but we hope you will see, in the friendship we have tried to portray between these young people, a symbol of the friendship which is so common between British people and the Pathans of North West India,".

This was well said for these people, though treacherous, are very loyal, and we must always remember that although at regular intervals we have to go up among them with machine guns and artillery and knock hell out of them, they are our friends.

(Courtesy: World Film News).

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Devika Rani and Mira in "Vachan" a Bombay Talkies picture now running at the Roxy, Bombay.

The Artistic Side of Motion Pictures

By ALICE AMES WINTER.

(The first series of articles dealing with films as the hand maiden of art. Subsequent subjects dealt with will be The Camera Angle, Time Lapses, Montage Symbolism and other techniques peculiar to the present day film.)

From a trivial toy to an art in a single generation—this is the history of the motion picture. Its days as an art are of very recent date. This means that its best exponents have reached the point where they use it to give the rest of us not only a thrill but a wider understanding of men and nature and the things that count. Every art has its mechanical tools, its musical instruments, its marble, its paint, but the test comes in its ability to use these mechanical tools as servants of finer purposes. Pictures like **The Good Earth, Zola, Romeo and Juliet, Captains Courageous, Dead End, Lost Horizon,** and a constantly growing list of notable productions are the evidence of the artistry of the motion picture.

The thing to observe is how pictures share certain methods of expression with other arts: How they have developed tools of their own, unlike any of the others. The realization that the cinema is a thing to itself, unlike any other art, began a generation ago when Griffith, in making **The Birth of a Nation,** brought home to the motion picture world the fact that it was using new tools in a new way.

Much very stupid criticism comes from people who think of the picture as merely an illustrated book or play. As a matter of fact, wherever the picture maker uses a piece of literature he must translate it into cinema form, different from literature, as for example, Shelly's **"Skylark"** would be if you put it into music or expressed in painting. Says Rotha, English critic, "No medium of expression calls for such wide range of technical accomplishment as does the film. This dynamic mental pictorialism is, I claim, the most powerful form of expression available to-day to the creative artist."

THE CINEMA AND THE STAGE.

Both develop a story of character, destiny, struggle or whimsy by means of dramatic action. Both present living beings moving through circumstances and fate. The stage has the inestimable advantages of the presence of living actors with their personal appeal to the audience. Moreover, the temperament of the actor responds to audience appeal. He is as delicately strung as a violin. So, as it were, the audience shares in the performance, calling out from the actor the qualities that correspond with its own personality. The cinema actor has no inspiring audience. He must "register" emotions, from love to hate, out of his own inner impulsion.

The stage is strictly limited by the small space framed by the proscenium arch, while the film story can range at will over tremendous space and time. Again, the spectator at a stage play sits in a fixed spot and sees everything from a fixed point of view. The film gives the onlooker a dozen points of view, here, there, near far—this side, that side.

Because, of its limitations and the distance between actors and audience, the play must follow certain conventions. It is "theatrical" whereas the excellence of a picture requires it to be natural, intimate, free. The screen actor becomes bombastic the moment he uses stage technique.

THE MOTION PICTURE AND THE NOVEL.

Again there are points in common, as well as wide differences. Like the cinema, the novel is unlimited in time and space. It may leap where it will, when it will. Both claim the right to step inside the very minds of their characters and tell you how they

think and feel, the novel by giving in words the author's confidential information, the film by revealing it in symbolic flashes. It is evident that many successful films have a looseness of literary structure that is like the novel and gets away from what we think of as dramatic structure. The picture, like the novel, may select whatever viewpoint it chooses.

But of course, the novelist paints in words and leaves it to his readers to envision the looks of his characters, the background and even the action, according to their individual culture and imagination. The cinema paints for the eye. In the best pictures, words play only a secondary part, dialogue is reduced to a minimum, description disappears altogether, because the audience "sees for itself". This is why the literary writer is often a failure as a scenario writer.

MUSIC AND THE CINEMA.

Music and the cinema have entered into very close relations. Quite apart from those pictures which are almost operatic, rhythm, melody, musical emotion are being used more and more in the very structure of filmic plays. The two senses that are closest to our emotional life, sight and hearing, unite, each to intensify the effect of the other. So some of the best musical talent of the world is finding its way to picture studios, adapting fine music to the film. Notable, for example, is the way Walt Disney uses good music as an intrinsic part of his Silly Symphonies, or the way in which the elf-like piper in "The Firefly" stirs up the tired mules by his piping, and everything in the scene, from the wagging of the mule's ears to the swaying of the stage coach, sways to the same rhythm, until the audience itself feels the swing.

It is evident that architecture, dancing, sculpture, artistic composition such as appears in painting all play their subservient part in the film. As colour promises to be more and more used, both artistic composition and a study of the psychology of colour (as shown in Disney's "Snow White") will play more important parts.

So the film gathers something from drama, from literature, from music, from the pictorial and plastic arts. Yet it is none of these. Its tools and its methods are its own.

(Courtesy: The Motion Picture and The Family).

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Motilal and Rose in "It's True" a Saraswati Picture being directed by Chowdhary.

Rose in "It's True" and it is.

Studio Close - Ups

BOMBAY

BOMBAY TALKIES:

"Vachan", an ancient story in costume was released on the 19th at the Roxy Talkies to a very appreciative audience, which clamoured in crowds at the box-offices. Devika Rani has once again outwitted the Gods that defy box-office successes. Bombay Talkies have produced another successful picture if the crowds are any criterion of success.

RANJIT MOVIETONE:

With a stunning new idea of keeping out the males Ranjit ushered "Gorakh Aya" at the West End Talkies and for weeks on end it has been drawing huge crowds of lovers of art and history. With the success of "Gorakh Aya", Chaturbhuj Doshi, that brilliant Gujarathi journalist of one time has sprung into prominence as a budding director giving an encouraging promise for the future. The next to come on the screen after this will be "The Cat", a social picture with plenty of thrills in it. At the studio "The Secretary" is now in the editing room and is being deftly cut foot by foot by Chaturbhuj Doshi. "Sant Tulsidas" and "Achhoot" are being shot steadily.

Chandulal Shah is very much a busy man nowadays as we find him in conference with Kardar and other directors and hatching new plots and plans. 1938 promises to be a glorious year for Ranjit.

SAGAR MOVIETONE:

After the first few weeks "We Three" gradually weakened at the Roxy. "Gramaphone Singer" is billed to be released at the Imperial Cinema immediately "Baghban" makes room for it. At the studios "Postman" by Mahindra is lying ready while Badami is busy looking after "Ladies Only", a picture written to cast Sabita in the lead. Director Luhar has taken up a new subject called "Service Ltd" and we only hope that he does not limit his own service.

Harindranath Chattopadhaya's English unit is missing from the studio and even after a long search we have not yet found them. We are afraid Seth Chimanlal must have missed his money too.

MINERVA MOVIETONE:

"The Jailor" locked the audiences up in the Krishna Talkies and

Yasmin in "Banke Savaria" a Paramount Picture.

kept them there thrill bound for weeks. Sohrab Modi as their 'jailor' is reported to have given a wonderful portrayal never before seen on the Indian screen. At the studios "Vasanti" is now between the scissors and will be soon ready for the screen with Naseem in the lead.

IMPERIAL FILM CO.:

The doors are still closed and the silence in the studio is eloquent of the times gone by.

KRISHIN MOVIETONE:

"Zamana", a sensational social picture which is being directed by Ram Daryani was scheduled to be released at the Pathe Cinema during the month. Certain last minute changes necessitated extra shootings with the result that the picture will now come on the screen sometime in the month of September. In a heart-rending pathetic story that famous Bengali artiste Padmadevi, is reported to have given an excellent performance which will be long remembered by her fans.

GENERAL FILMS:

Director Kardar's "Baghban" was released at the Imperial Cinema and the first week proved triumphant to this company. The company has, for the present, stopped all production activities and they have two pictures ready in the tins, namely, "Pati Patni" and "Industrial India" scheduled to be released in Bombay after "Baghban".

PRAKASH PICTURES:

"Tcofan Queen", a Tamil picture should have been on the screen by now. Director Khosla is busy with his crime story named "Hero No. 1". "Poornima" is getting finishing touches.

WADIA MOVIETONE:

"Rangilla Mazdoor" is reported to be running well at different stations in the country. In the studio Raja Yagnik has completed several indoor shootings of "Vijay Kumar". "Punjab Mail", a 'diamond thriller' as the Wadia's put it, is being shot very fast with Nadia in the lead. Three new directors are also working in the studios, namely, Yusuf, Aspi and Ghadialli.

EVEREST PICTURES CORPN.:

That ambitious director Ezra Mir has at last launched an independent enterprise under the name of "Everest Pictures". The first story is a gipsy subject with plenty of pathos and entertainment. It is named "Sitara". We wish Mr. Mir a splendid success

which this honest artist has hitherto been robbed of either by circumstance or by misfortune

BHAVNANI PRODUCTIONS:

"Yangrilla" is ready at the Studio to be released at the Super Talkies immediately "Rajkumari" is off the screen. Mr. Bhavnani in the meanwhile is concentrating all his efforts on building up a new story, which as he usually does, will be entirely new in conception and presentation.

PARAMOUNT FILM CO.

This studio which specializes in producing breath holding 'quickies' will soon release "Banke Savaria" in the first week of September. In the studio "Midnight Man" under the capable direction of Mr. Kikubhai Desai himself is progressing fast. "Golden Gang" and "Madhu Bansari" are also under production, the first one under the boss of the show and the second one under Nanubhai Vakil. Paramount seems to be doing very well as long in advance of some others they have paid a month's salary as bonus to the staff.

POONA

PRABHAT FILM CO.:

"My Son", a social story with an extraordinarily new theme and a marvellously refreshing treatment is under production in the indoors under the capable direction of Mr. Kale. The studio is agog with news of the wonderful music given by Shanta Hubliker the new find of Prabhat, whose melodious voice is likely to be the sensation of the season in the Indian screen world. That once popular hero Shahu Modak is again cast as the hero in this picture in the Marathi version of the story. We hope he gives his haunting and melodious music once again to carry this picture of Prabhat to its usual spectacular success.

SARASWATI CINETONE:

"Gopichand" as we had expected, became the popular hit of the season at the Royal Opera House. The picture brought tears to the eyes of thousands, but it is lucky that reports have not yet come in of the rich of the city rolling in money having renounced their riches and become fakirs. For this is the theme of "Gopichand" in a line.

At the studios director Chowdhary, once the star director of Bombay, is shooting a social picture called "It's True" with Motilal and Rose in the leading roles. Another picture which will immediately go into shooting, probably within the next month, is a historical subject called "Bhagwa Zenda".

CALCUTTA

NEW THEATRES:

"Abhagin" did not fair well at the Minerva Talkies in Bombay. It is a pity that New Theatres should have given a weak picture for the box-offices. "Dharati Mata" drew well for the past weeks at Bombay. "Adhikar" has been completed and Barua is well on way on his foreign tour. "Street Singer" is in the editing room, while, "Bara Didi" is still being shot in the interior sets.

FILM CORPORATION OF INDIA:

The studio news coming from this studio still reports of entertainments arranged in honour of somebody visiting the studio. This

A shot from "Zorro Rides Again" with John Carroll, Helen Christian and others. It is a Republic Release.

has been going on for a long time and we hope that they now start concentrating on their new picture "Hope" and get to work.

BHARAT LAXMI PICTURES:

By the time this is in print "Abignan" should have been released at the local cinema in Calcutta. They call this an 'A' picture. Till we see it we won't risk an opinion.

METROPOLITAN PICTURES:

The pictures under production in this studio are "Maya Macchindra" in Tamil, "Khana" in Bengali, while Mr. Ellis Duncan is directing "Chandra Sekhar" in Hindi and Bengali.

SOUTH INDIA

UNITED ARTISTS' CORPN., (Madras):

"Thyaga Bhoomi" will be the new picture to go into production. It is a patriotic subject with Subbalakshmi, Papanasasivam and Baby Saroj in the lead, and is expected to prove a good banker. The other picture to go into production is called "Ahimsa Sakti" and it is expected to be in two versions, Tamil and Hindi. Subbalakshmi will also lead in this.

ANDHRA CINETONE, (Vizagapatam):

The studio is going on through a bit of troublesome time and we are sure Mr. Raju will get through them. "Bhaktha Jayadev" is ready for release and is expected to be released sometime in the month of September.

ANDHRA TALKIES (Rajahmundry):

"Mohini Bhasmasur" is due to be released very soon. Their studio is expected to be used by the Chamarias, those Marwadi distributors.

CENTRAL STUDIOS. (Coimbatore):

More care is being taken in the shooting of "Rambha's Love" as the producers are anxious to avoid the fate which their "Tukaram" met with. "Rambha's Love" will be starring Vasanti Devi.

PREMIER CINETONE, (Coimbatore):

"Eknath" is being shot steadily and Mr. Mehta the director of the picture expects it to become a box-office success.

Dwarknath Productions are shooting "Lucky Star", as their maiden production under the direction of Dwarknath. The girl in the lead is Miss C. V. Rajarathnam.

"Nalini Sekharan" ought to go into shooting very shortly under the banner of the Premier. S. P. L. Dhanalakshmi has been signed to play the lead.

MODERN THEATRES (Salem):

The new picture to go into shooting will be called "Prachin Kerala". "Maya Mayavan" and "Thayumanavar" are being steadily shot in the studios.

SUNDARAM SOUND STUDIOS, (Madras)

By the time this is in print "Bhoo Kailas" should have been on the screen. The picture is reported to have done well in the mofussil.

NATIONAL MOVIETONE, (Madras):

"Raj Mohan" is awaiting release and will perhaps be released during September. So is "Punjab Kesari", which is being produced by Star Films.

Mayura Films are testing their luck by shooting "Luck".

NEWTONE STUDIOS, (Madras):

Y. V. Rao has almost finished the shooting of "Swarnalata" with

An interesting situation from "Banke Savaria" a Paramount picture coming to the Lamington Talkies very shortly.

Miss Aranganayaki in the lead. Immediately after this Mr. Rao will be taking up a social subject called "Society Sinners" in two versions, viz., Tamil and Telugu.

VENUS PICTURES (Karaikudi):

Mr. Ramaseshan has done the casting of "Kiratha Arjun". A good girl in Miss K. Subbalakshmi has been chosen to act as the heroine. People expect the picture to be shot at Calcutta owing to Mr. Ramasesham's old associations.

SREENIWAS CINETONE, (Madras):

Mr. Narayan has changed his ideas about "East Lynne". Now people think that he will produce "Les Miserables" in Tamil and it would not be a surprise if he changes that and starts "Count of Monte Cristo". The whole idea is that Mr. Narayan wants to live and he does not care how it is done. We advise him to be more methodical in his work so that his efforts start paying him.

JAYA FILMS, (Madras):

In association with Hindusthan Films these people are shooting "Vimochan". The picture is being directed by Mr. T. Marconi.

MOHAN PICTURES:

"Bhagya Leela" is ready for release. "Veera Ramani" another stunt picture is being shot at the studios.

FAMOUS FILMS, (Nellore):

"Venkatesa Mahatmyam" in Telugu is expected to be produced at Shalini Cinetone under the direction of Mr. Pulliah. People suspect that Mr. Shiraz of Famous Cine Laboratory has also something to do with this production.

RENAISSANCE THEATRES, (Madras):

The original "Jalaja" is now expected to be revived after a number of changes. We hope this change will help Mr. Seshgiri and convince people that he is the hero of the piece.

MOTION PICTURE PRODUCERS' COMBINE, (Madras):

"Mala Pilla" a Harijan picture, by Sarathy Films is expected to be well received.

With Santhanalakshmi in the lead "Inbasagaran" is being steadily shot by Mr. Pattu Iyer. "Prem Sagar" has already gone into shooting, as the maiden attempt of Mr. Narottam Vyas. (He is directing this time). An intimate cast of Rampyari, Kokila and Indubala is playing in the lead. We hope it is not 'all play and no work'.

KARTHIKEYA FILMS:

The Chettiars are trying to put some life into "Sundara Moorthy Nayanar" by attaching a comedy to it called "Navin Kuchela". We hope they succeed.

MOHAN MOVIETONE, (Madura):

Under the direction of M. L. Tandon "Yeyati" is being shot at the Film Corporation of India studios in Calcutta, with Miss Krishnaveni in the lead.

RAJU FILMS, (Madras):

Director P. V. Rao has almost finished shooting "Madhurai Veeran" at the Wadia studios in Bombay. Miss T. P. Rajalakshmi, that playing the leading role opposite famous actress from the South is Mr. Chellappa and Mr. Rajagopal Chettiar expects the picture to be really good.

LAXMI CINETONE, (Madras):

At the Kolhapur Studios, director Kapoor is steadily shooting "Radhakrishna" in Telugu and "Shyam Sunder" in Tamil.

KUBERA FILMS, (Madras):

"Baktha Markandeya" is awaiting release in the city and will be backed by the good reports received from the mofussil.

PRAGATI PICTURES, (Bangalore):

"Nandkumar", their maiden spectacular production has been released at Madura and Kumbakonam where it is still running for several weeks. It was due to be released in Madras and should have been by now, become very popular with the masses. The next item on the production budget is a social comedy of the crazy type.

"The Secretary" a social picture directed by Mr. Chaturbhuj Doshi at Ranjit promises to be snappy and entertaining. Madhuri is in the lead.

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